Class U860

Book .S47

Copyright No.

COPYRIGHT DEPOSIT.

176

REGIS SENAC,
Undefeated Champion Fencer of America.

LOUIS SENAC,
Son of Regis Senac, one of the most versatile fencers in the world.

SPALDING'S ATHLETIC LIBRARY

THE ART OF FENCING

BY REGIS AND LOUIS SENAC
OF NEW YORK
PROFESSIONAL CHAMPIONS OF AMERICA

Including a Chapter on
Sabre Exercises by Dr.
Edward Breck of Boston

Published by the
AMERICAN SPORTS PUBLISHING COMPANY
15 Warren Street, New York

LIBRARY of CONGRESS
Two Copies Received
AUG 12 1904
Copyright Entry
Aug. 11-1904
CLASS a XXc. No.
94033
COPY B

2L860
.S4T

COPYRIGHT, 1904
BY
AMERICAN SPORTS PUBLISHING COMPANY
NEW YORK

INTRODUCTION

The two best known and most capable instructors in fencing in America are Regis and Louis Senac, the Parisian experts who have long conducted an academy in New York City. Regis Senac, father of Louis Senac, was for many years instructor of fencing in the French army, the soldiers of which have won a world wide reputation as exponents of the highest form of the foil, sword and sabre wielder's art. M. Senac came to the United States in 1872. Shortly after his arrival here he won the fencing championship of America in a contest held in Tammany Hall, New York. He established a fencing school in 1874, which has continued to this day, graduates of which are leaders in both amateur and professional ranks.

Louis Senac, having had from an early age the benefit of his father's training, has developed into one of the most formidable fencers of modern days. He recently issued a challenge to the world for the international championship title.

Many well known people have studied fencing under the Senacs, among them being Perry Belmont, W. Gould Brokaw, Clarence Mackay, the Iselins of yachting fame, Mrs. Paul Dana, etc., etc. Scores of theatrical people, realizing the great value of the training derived from fencing, have also been their pupils.

In addition to his wide experience as an instructor, Regis Senac has also found occasion to put his fencing ability to more serious purposes. In France he participated in three duels and in each encounter was victorious, escaping without a single scratch, while every one of his opponents was seriously disabled.

The Senac fencing academy is at No. 1947 Broadway, near Sixty-fifth Street, New York, where Regis and Louis Senac instruct both individuals and classes. Louis Senac also has quarters in the Berkeley Lyceum, in West Forty-fifth Street, where he gives lessons twice a week.

OFFERING AN OPPONENT THE CHOICE OF FOILS
BEFORE A CONTEST.

THE ANTIQUITY OF FENCING

A sport for even the kingliest of kings and a science worthy of the closest study is fencing, and many years of popularity have firmly imbedded it in the hearts of thousands of people. The noble art of attack and defense with the foil is one of the oldest diversions having wide latter-day vogue, and the fact that it has held its own with the multitudinous pastimes of the present period speaks volumes in testimony of the fascinations of the play and clash of steel.

Modern fencing was fathered by the swordplay of the medieval ages when, too often perhaps for the comfort and longevity of the populace, "might made right" and the life and honor of dashing cavaliers depended on their ability to wield the rapier or the sword. For purposes of pleasurable exercise and bodily training the ponderous old-time swords gave way in after years to the sensitive, tapering foil with which we are all familiar. Downward slashes and side cuts were replaced by the thrust, and science made success more the fruit of art and less the reward of mere brute strength.

History tells us that the first swords were used by the Greeks and the Romans. The weapons of that ancient epoch were clumsy implements of bronze, which inflicted a terrible wound. So far as the scientific use of the blade is concerned, however, we must look back to Spain, where the possibilities of the sword were first realized and developed. The Spaniards caused the "Song of the Sword" to become familiar "music" throughout their own land and others, and the daring dons, swarthy of mien and haughty in bearing, rise to heights in their deftness with the glistening steel.

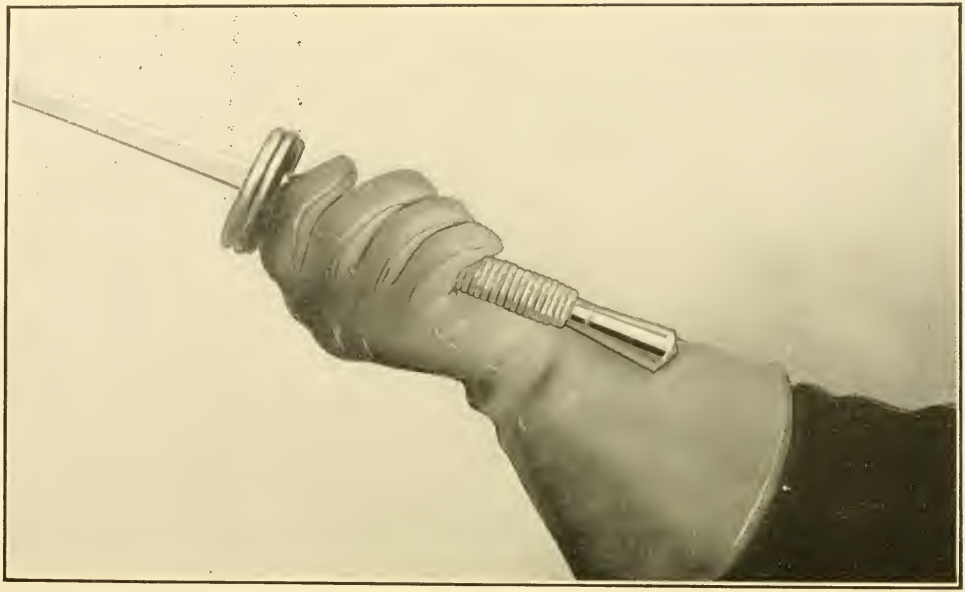
THE SALUTE BEFORE THE CONTEST.

From Spain swordplay was introduced into Italy and France and later it spread into Germany, England and America, etc. The word "sword" is used in a somewhat general sense, for the weapons, while they may be so described, exhibited a variety in form. There were huge, double-bladed bars of metal which were swung with both hands, and their office was to crush the heavy plates of armor worn by warriors of the period. Also there were weighty pointed blades, with both edges sharpened, to be manœuvered with one hand, and then came the rapier, a lighter weapon that permitted scientific handling, etc., etc. Daggers, too, were considered a necessary adjunct to the accoutrement of the Sir Knight and to the dress of the gentleman of leisure.

During the sixteenth and seventeenth centuries the introduction and usage of steel weapons was one of the "striking" features of life. It has been said that the history of the sword is the history of the world, and this statement is particularly true of the hundred years extending from the middle of the sixteenth century to the middle of the seventeenth century. The popular weapon of the times was the Spanish-Italian rapier, with its accompaniments—a poniard and a buckler, a gauntlet or a cloak, the latter being used as a means of defence.

The advent of the rapier brought about "the most quarrelsome period in history," and everywhere instructions in the handling of the implements of assault and protection were in demand. In Italy experts made fortunes in giving lessons, and duels, street fights and other hand-to-hand engagements multiplied with incredible rapidity. It seemed that men sought to know the secrets of the sword and rapier science merely to demonstrate to the world the extent of their prowess, and which could be evidenced only by the spilling of blood in large quantities.

The rapier began as a plain, cross-hilted sword. Finally it



No. 1—A FOIL HELD (IN QUARTE) IN SUPINATION.

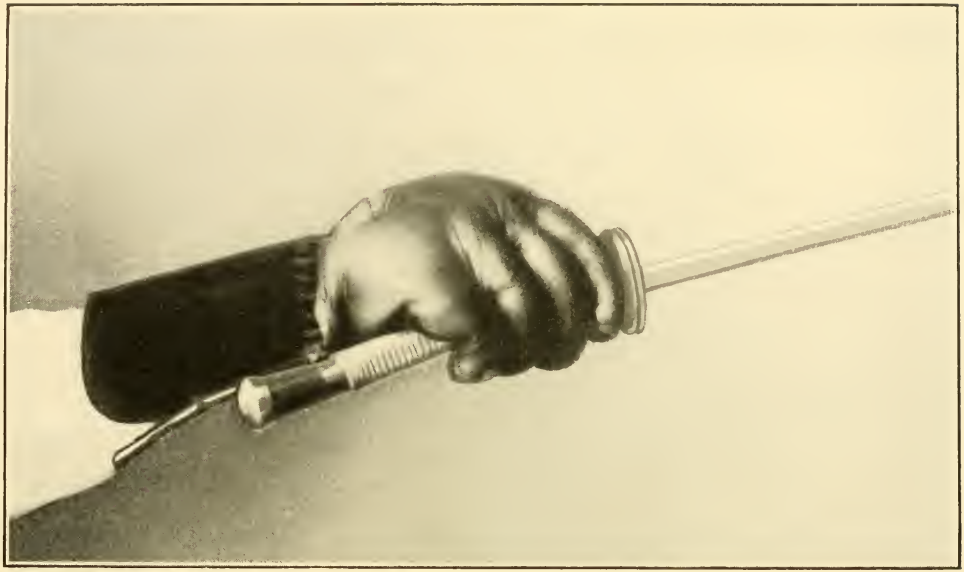
acquired guards as a protection to the hand, and afterward it took on the cup form of handle, by which we now know it. Seldom less than four feet in length, extending in some cases to five feet, and tapering to the sharpest of points, a deadly wound could easily result from a thrust.

As the adjunct of the rapier, the dagger was hardly less dangerous, since it could be used, not only to parry blows with the sword, but also to supplement the attack with that weapon. A common use of the dagger was to give the "coup de grace" after the contest with the sword had been won.

The combatants usually stripped to their shirts for the encounter, and when both weapons were used the fight was sure to be picturesque and exciting in the extreme. Among the tricks attempted by the fighters was that of seizing an opponent's dagger by its blade and wrenching it from his grasp.

In order to prevent this, the dagger was made with saw-like teeth, set backward, to cut through the gloved hand of the swordsman and cruelly lacerate that member. As a counter measure, fine mail was sewed into the gauntlet, protecting the hand, and breaking the teeth of the dagger. Sometimes, after the dagger had been torn from the hand of an antagonist, the swordsman could throw it into the air with such precision that it has been known to pierce and kill the opponent in its descent.

In the course of time the blade was made shorter and deprived of some of its weight. With this lighter instrument came rapid advances in the science of rapier usage. The parry, the feint and the lunge became established and recognized elements, and then followed the lunge. The lunge is the forward movement of the body, executed by advancing the forward foot, the right, without displacing the rear foot. The credit for the discovery of the lunge



No. 2—A FOIL HELD (IN TIERCE) IN PRONATION.

is given to diGrassi, a noted Italian fencing master of the sixteenth century.

The introduction of fencing into Italy and France resulted in the founding of two distinct schools or systems of attack and defense. The French system is held to be the superior and at the present day the ablest exponents of the fencing science are Frenchmen. The French school calls forth all the grace, agility and sensitiveness of touch a man or woman is capable of manifesting. It is a case of touch and go every moment. The Frenchman wins by finesse, by the apotheosis of skilful maneuvering. The Italian depends to a great extent on the power of his attack, seeking to bear opponents down by sheer strength. He puts more force into his thrusts and frequently stamps his forward foot violently and exclaims. An authority once said, "A Hercules is required in the making of a successful Italian fencer; a woman may rise to the top in the French school."

While that statement may perhaps be overdrawn, the idea of the difference in the two systems is well conveyed.

Henri Saint-Didier, a fencing instructor in Paris in 1570, was one of the leading pioneers of the art in France. It is generally believed that he gave names to the thrusts, etc., then in the fencer's repertoire. A teacher after Saint-Didier's time, Paer, arranged the various parries in classes, five in all, prime, seconde, tierce, quarte and quinte. The government military establishment near Paris, the High School of Military Gymnastics, is principally responsible for the progress of fencing in France of late years. Masters-at-arms are graduated from this institution who are sent to instruct the men in the various regiments of the French army.

France, Italy and Spain have long lists of names of fencers that have added to the fame of their countries. Aside from Saint-

No. 3—IN FEINTING, HOLD FOIL WITH THUMB AND FIRST TWO FINGERS.

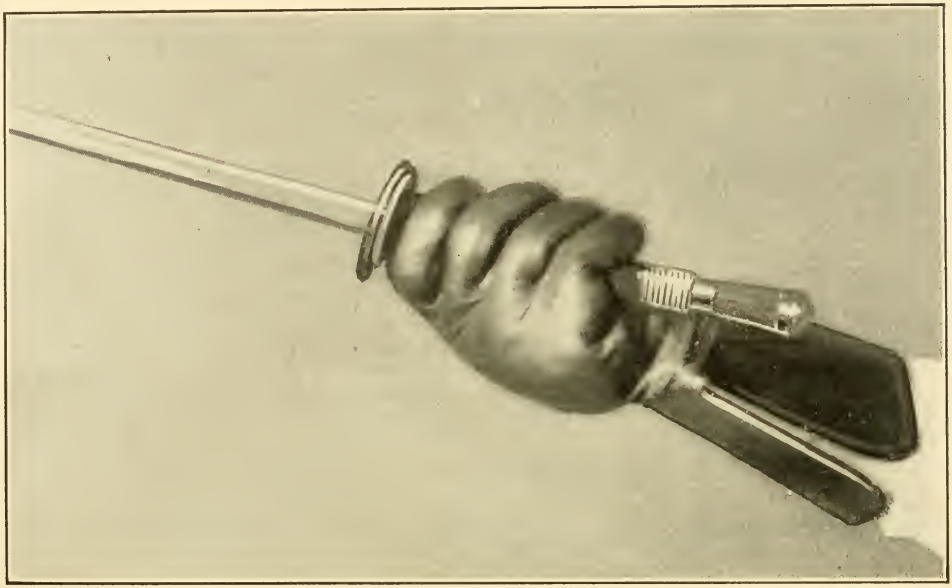
Didier probably one of the best known of the old French experts was Chevalier d'Eon de Beaumont. He was born in 1728 and died in 1810. As a punishment for a political offense, the king of France, Louis XV., ordered him to wear woman's clothes, and as a result many people believed him to be really a woman. Beaumont went to London in 1763 as a plenipotentiary from the French court. His greatest fencing feat occurred when he met and defeated the then renowned Chevalier de Saint George. He reached the body of Saint George seven times, the latter scoring not even a single point. Saint George, by the way, was born at Guadaloupe, and was the son of a wealthy planter and a negress known as "La Belle Nanon." At exhibitions in London it was once remarked in regard to Saint George that "no professor or amateur ever showed so much accuracy, such strength, such length of lunge, and such quickness as he; his attacks were a perpetual series of hits; his parade was so close that it was in vain to attempt to touch him; in short, he was all nerve."

Other eminent masters of the French school in bygone days were Boessiere, the two Bertrands and Charlemangue.

Oldtime Italian fencers of note, who also wrote about the art, were Marozzo, Agrippa, Grassi, Fabris and Manciolino. Carranza and Narvaez were leaders in Spain.

Germans showed comparatively little originality in rapier-play, having adopted first the Italian, and then a mixture of the Italian and French styles, but they are held in esteem as practical swordsmen. The Kreussler fencers, taught by one Kreussler, the founder of a family of twelve fencing masters, made a reputation for themselves all over Europe.

From the middle of the eighteenth century fencing was regarded as the study of paramount importance at German universities. At Jena, Halle, Leipzig, Heidelberg, and, later on, at Goettingen,



No. 4—METHOD OF HOLDING THE FOIL ON A PARRY—CLENCH FINGERS TIGHTLY AROUND THE GRIP.

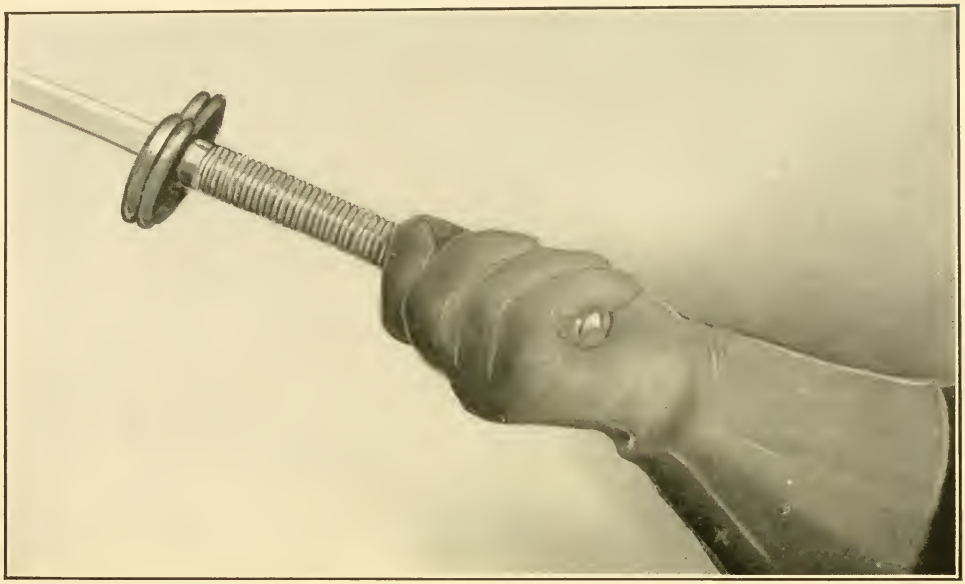
Helmstadt and Siessen, duels became so common and dangerous, —the play being simply cut and thrust fencing—that even the most peaceable student was never sure of his life for a single day.

Until about the third decade of the last century, the students insisted on fighting with the rapier, and on being either killed or dangerously wounded in an encounter. But as the German university fencing schools lost their importance the modern French foil play came into existence, while the system of fencing followed by the students became so specialized as to lose its true character, the object being simply to lacerate the opponent's head and face as much as possible, meanwhile protecting one's self from similar injuries.

Constant rivalry exists between the French and Italian schools. Their exponents seldom if ever weary of claiming preeminence for their own particular method. On several occasions matches have been engaged in by representatives of these two countries, and great interest has always been attracted to them. The most recent important contest of this sort was held in Paris a few years ago, when M. Damote, a maitre d'armes of Paris, clashed with and was wounded by M. Athos de San Malato, an Italian expert of prominence.

A careful consideration of the respective merits of the two schools teaches that the Italian school is, and always will be, inferior to the French, at least as long as the Italian fencer relies upon vigor and gymnastic ability instead of upon skill and agility, as does the Frenchman.

The art of the fencer consists more of adroitness than of mere strength, and its principles have long ago been laid down and explained. To fence according to the Italian method a man must be gifted naturally with considerable bodily strength, while, according to French authorities, a fencer who develops his muscles abnormally will seldom excel with the foil.



No. 5—HOLDING FOIL AT END OF GRIP, TO GAIN REACH IN A LUNGE.

The fact is that there are in France a great number of persons in the very highest ranks of society, who, while skilful fencers, are yet by no means remarkably strong.

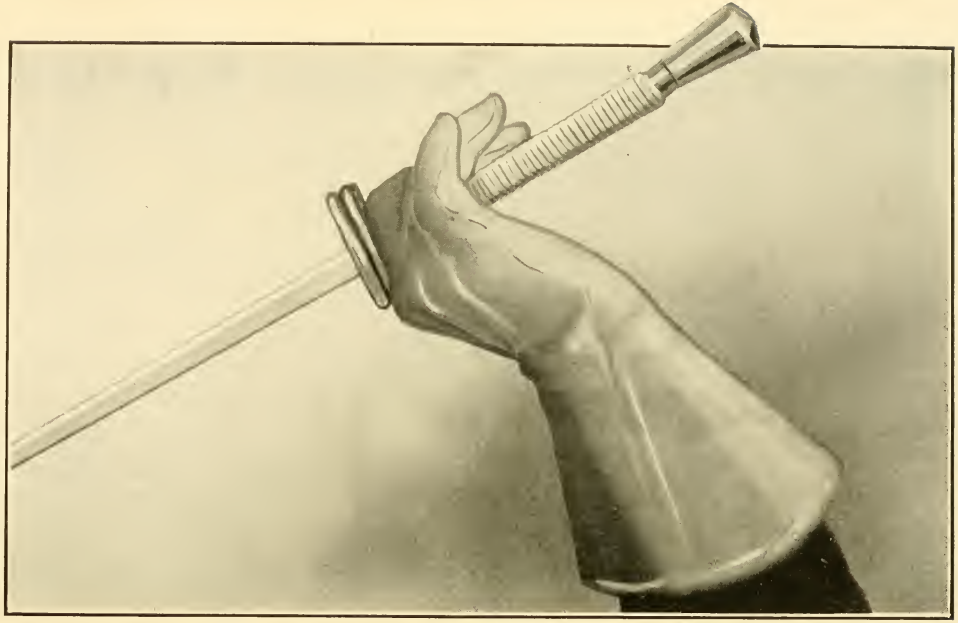
It is undoubtedly true that in most contests between Italians and Frenchmen, where both had an equal reputation, the French expert won.

For those who have studied the question the position of the French fencer is more to be admired than that of the Italian. The former is majestic, guards composedly, and is always covered; the Italian, on the other hand, is continually in movement, sometimes crouching, sometimes erect, but all the time apparently ready to jump upon his adversary, while from his throat issue strange guttural sounds, which are only too apt to mislead the spectators into believing his attacks much more dangerous than they really are. Most modern French fencing masters are graduates from the government school of Joinville-le-Pont, before mentioned. Such a school does not exist in Italy, or, in fact, in any other country outside the French dominions. At this school there are ten French teachers and but one Italian.

History tells of the celebrated Jean Louis, who, in 1814, while with the French army then invading Spain, killed thirteen Italian fencing masters in succession.

In Shakespeare's time, fencing with rapier and dagger was a prime favorite among recreations, and other less peaceable pursuits. We find many passages in the works of the Bard of Avon referring to sword play. In "Romeo and Juliet" we read:

> He tilts
> With piercing steel at bold Mercutio's breast;
> Who, all as hot, turns deadly point to point,
> And, with a martial scorn, with one hand beats
> Cold death aside, and with the other sends
> It back to Tybalt, whose dexterity
> Retorts it.



No. 6—THE POSITION IN WHICH TO HOLD THE FOIL IN A "HIGH TOUCH"

THE REWARDS OF FENCING.

The fencer is always enthusiastic concerning his art, his "grande passion." And why is this the case? Why does he not accept his fencing pleasures philosophically and continue in the even tenor of his way? The truth is, that he has found something of great value, of undeniable fascination, and about which he believes all his friends and acquaintances should know. Therefore does he publish the tidings abroad.

Sometimes uninitiated folk marvel at the unbounded praise fencing devotees shower on their favorite diversion. They stand aloof with a superior air and occasionally condescend to show a modicum of interest in the foils.

There comes a time, however, when the supercilious one becomes infected by the fever. He dons fencing garb, grasps a foil, and makes some instructor's life one continuous round of labor for weeks at a time. Then one day he realizes that he is actually a convert to the foils and that his enthusiasm may well be said to border on the fanatical. "I came to laugh and I remained to learn," he says to himself, and delves still deeper into the mysteries of the intricate, yet unparalleled science.

It is through many rewards to its disciples that fencing holds the attention of every man and woman, even though he or she taste ever so sparingly of its cup of pleasure. First, the practice of fencing affords an exercise that is absolutely unrivaled as a natural aid to the highest form of physical development and education. (Muscles as well as brains can be educated.) Can you fail to recognize the fencer? His grace and elasticity of bearing; his elegance of manner; his calm reserve, and, withal, the keenest of eyes; his firm hand-clasp, literally vibrating with energy; the admirable poise of his head; his erect carriage, and his buoyant step set him apart from ordinary men, men of sedentary pursuits.

STRAIGHTENING THE FOIL AFTER A TOUCH.

The fencer is more what the Creator intended man to be, than is the merchant or banker who shuts himself in his private office from morning until night, cramping his chest and lungs, rounding his shoulders and breathing "second-hand" air.

The physical benefits of fencing are so numerous, in fact, that he that would enumerate them in detail must needs possess a vast measure of endurance. Every muscle is brought into play, individually and in combination, and the system is invigorated surprisingly. As a stimulant, a fencing bout is far more effective than the best tonic a physician could prescribe. So if you are a victim of any sort of a depressing affliction, try the fencing cure. After finishing with the foils, a cold bath and a rub down with a rough towel will chop off at least ten years from the burden Old Father Time has rolled upon you.

The fingers, wrists, arms, shoulders and legs are doubled in power by methodical fencing. This development of the muscular tissues, moreover, is invariably symmetrical. No huge, unsightly bunches of muscle stand out to impress bystanders. Lithe, agile and quick as a wildcat, the operator of the foil is as far removed from the abnormal as is the product of a sculptor's chisel. Large muscles, such as some few of the Italian fencers possess, for instance, retard the rapidity of movement and render impossible good form of even the most elementary description. In addition, overdeveloped muscles tire far more quickly than do those of average size.

Fencing also gives a man a mental equipment superior to that which he originally devoted to the art. The exercise requires study, thought and memory. It is none the less a science for being a recreation. Do not deceive yourself on this point. The brain is prompted to act without a moment's hesitation. It must change perception into action instantaneously. Readiness of wit

No. 7—THE FIRST POSITION OF "ON GUARD" (RIGHT HAND).

is an unmistakable attribute of the fencer. He is as resourceful and as full of cunning as an Apache brave, and this is by no means a comparison to be sneered at. The fencer should make a better financier or diplomat than should a man reared along restricted lines. He should be quick to detect the weakness or strength of an argument or a situation and act swiftly, unerringly. He must do this very thing in fencing bouts. Cannot the same practice be transferred to business or professional life? There is no apparent reason to the contrary.

In social and everyday life the fencer has a distinct advantage over his narrower, disinterested, more prosaic co-laborer. He feels sure of himself at all times and under all conditions. His training has rendered it impossible for him to strike an awkward pose. He will unconsciously make movements that will attract attention through their ease. The constant use of his arms and hands has made him stronger than the ordinary man and the knowledge of this fact gives him confidence he would otherwise lack. In the business world he will be able to stand a great strain. No task will appal. The fresh blood and newly formed tissues will support him through many a crisis when competitors are exhausted and mayhap seriously ill through their efforts. The atmosphere of freshness and enthusiasm that he will unconsciously carry with him is certain to favorably impress the people with whom he comes in contact.

Fencing knowledge has often saved a man's life, or at least preserved him from serious bodily injury or loss of valuables. Attacked by footpads in a lonely spot, the fencer is able to keep his assailants at a distance with nothing more than a cane and possibly disable them. A relative of the writer was once surprised in his home by a burglar. The intruder, a burly ruffian, sought to overpower the man in question by brute force. The

No. 8—SECOND POSITION OF THE GUARD (RIGHT HAND).

latter, however, seized an umbrella, and, being an expert fencer, resisted the rushes of his opponent and punished him so severely that he was unable to escape from the police.

WOMEN AND FENCING.

Women find the art of handling the foils to be a wonderful benefit in many ways. The exercise reduces surplus adipose tissue, making their figures trim and comely, rounds their muscles, develops their busts, and the stimulus to the circulation of the blood improves their complexions to a highly desirable degree. They find fencing to be as conducive to lightness of foot and all around gracefulness as dancing, and all the large fencers' clubs reserve certain hours each week for the convenience of the wives and daughters of the members. In the New York Fencers' Club, for instance, an extract from the provisions of the House Committee reads as follows:

"The Ladies' Class has the privileges of the Club every Monday, Wednesday and Friday morning from 10 until 1 o'clock. The Maitre d'Armes and Prevot will be in attendance to give lessons."

Some of the woman fencers in this country are remarkably expert in execution of the various thrusts, parries and feints, and Miss Toupie Lowther, the well known champion of the English women's fencing world, is more than a match for many a man that considers himself a capable performer.

No. 9—THIRD POSITION OF THE GUARD (RIGHT HAND).

HOW TO FENCE

He that would become proficient in fencing must make up his mind to devote a somewhat lengthy period to study and practice. The intricacies of the art are such that only the determined man can ever hope to excel. The erratic genius, the intermittent dabbler, the half hearted imitation enthusiast has no place on a fencing floor. A competent instructor is an absolute necessity, one that has mastered all the ins and outs of foil wielding, and when obtained his words should be given serious heed.

One of the first things you will learn will be the proper manner of holding the foil. You can never rise above the mediocre in fencing unless you are taught this point.

HOLDING THE FOIL—SUPINATION AND PRONATION.

Hold the foil with the thumb resting on the upper and broader side. Do not allow your thumb to come in contact with the hilt. Some fencers raise its tip so as to avoid receiving a jar during an interchange of blows or thrusts. Close the fingers firmly around the handle and do not let them overlap the thumb. When the fingers monopolize space that should be devoted to the thumb harmful interference results. If the foil is properly held the front of the thumb nail will face upwards and the nails of the fingers will face to your left—unless you are left handed. The importance of the proper holding of the foil will be realized when it is known that the fingers direct the course the point is to take and also prevent the handle from swerving in the hand. The mode of holding the foil which has just been described, is known as

No. 10—FOURTH POSITION OF THE GUARD (RIGHT HAND)—CORRECT.

supination. In addition to it there is a position termed pronation. A foil held in supination is shown in Photo No. 1. When a foil is held in pronation the fingers are drawn closer together than in supination. The thumb comes closer to the fingers and the back of the hand is turned upwards. The position known as pronation is assumed in some attacks and parries, but supination is more frequently used. Do not forget, as do many superficial students of fencing, that the play of the wrist and the fingers is the primary, and the manipulation of the arm the secondary, consideration in a bout.

A foil held in pronation is shown in Photo No. 2. For variations in grip see also illustrations Nos. 3, 4, 5 and 6.

Probably every beginner finds the fencing grip and variations tiresome to persist in practising. But later on, when the muscles of the fingers and the hands become accustomed to the positions no inconvenience will result.

The elementary position in fencing is "on guard." The combatant takes his pose at the beginning of an engagement and from it moves into the general action involved in parries, attack, etc. In putting yourself on guard, proceed according to the poses—for the right hand—illustrated in Photos Nos. 7, 8, 9, 10, 11, 12 and 13, for left hand, Nos. 14, 15, 16, 17 and 18, all of which are as follows:

THE MOVEMENTS OF "ON GUARD."

(Right Hand.)

FIRST POSITION—*Photo No. 7.*

In the first position to be assumed in coming to "on guard" stand erect, facing outward toward your opponent. Hold your heels close together, your calves touching, if possible. Point the feet outward at a right angle. Extend the fingers of the left hand, the palm facing outwards. Hold the foil in supination in

No. 10A—FOURTH POSITION OF THE GUARD (RIGHT HAND)
—INCORRECT.
[NOTE—Blade of foil is dropped too much from a straight line.]

the right hand, the nails turned upwards. Straighten the right arm and slant it outward from the body, as in Photo No. 7.

SECOND POSITION—*Photo No. 8.*

Sweep the foil downward and point it outward from the body, the point almost touching the floor. Do not bend your elbow. The left hand, arm and feet maintain the same attitude as in the first position. Also keep the body erect and direct the eyes straight ahead.

THIRD POSITION—*Photo No. 9.*

Bring the hands together in the third position as illustrated in Photo No. 9. Point the foil on a straight line across the body to the left (it being taken for granted that you are right handed) and flatten the left hand on the top of the foil, the nails downward. Still keep the legs straight, the body erect and the heels close together with the feet at right angles to each other.

FOURTH POSITION—*Photos No. 10, 10a.*

Now bend your arms upward, close to the body, turning the left hand so that the nails face upward. Bend the arms in a circle around the head and, to preserve good form, take care to have each arm bent at the same distance from the side of the head. Point the foil to the left, resting it on the flattened back of the left hand. Keep the weapon in a straight line. You will detract materially from the merit of your performance if you drop your point lower than, or raise it higher than, the handle. Look to the front.

FIFTH POSITION—*Photo No. 11.*

Lower the right hand to a position opposite the right breast, point your foil outwards, and follow the line of the foil with your eyes. Drop the left elbow and arch the left hand gracefully over the left shoulder.

A FAIR OPPONENT AT A DISADVANTAGE.

SIXTH POSITION—*Photo No. 12.*

Bend at the knees. Do not, however, lean forward. Hold the right and left arm as in the fifth position. Keep the heels close together.

SEVENTH POSITION—*Photo No. 13.*

In the seventh position advance the right foot as shown in Photo No. 13. Do not extend the right knee beyond the line of the right foot. The knee should be directly over the foot. Turn the left foot outward a trifle, in order to preserve balance and grace. Keep it flat on the floor. The left knee should also turn outward. Hold the left hand in position over the left shoulder. Now you are ready to extend the right arm, to straighten and stiffen the left leg, and lunge.

You are on guard (Right Hand) at the completion of these movements and they should be practiced so that you can execute them rapidly without in the least sacrificing grace and good form. For the positions of "on guard" with the left hand, except for the change of hand same as with right, see Photos Nos. 14, 15, 16, 17 and 18.

Another requisite for the beginner is that he learn the various positions leading up to an actual bout, such as awaiting an adversary, drawing the foil, saluting, etc., etc. See Photos Nos. 19, 20, 21, 22, 23, 24 and 25.

ADVANCE AND RETREAT.

Following in order is the addition of the advance and retreat manœuvers to the fencer's repertoire. To execute the correct advance, carry the right foot ahead a short distance with a snappy, decisive step, not necessarily a loud powerful stamp, as some fencers affect. Quickly follow the right with the left foot holding, meanwhile, the same position of the body.

No. 11—FIFTH POSITION OF THE GUARD (RIGHT HAND).

The left foot is moved back one step in the retreat which is naturally the opposite to advance. The right follows the left in this case. Advance and retreat movements have been imitated by the originators of the bayonet drills used in the United States army, with which fact Regulars and National guardsmen are probably aware. An illustration of a lunge (of which there are many in this book) will show the position of a fencer in advancing.

In advancing and retreating, care should be taken that you do not permit either movement to affect what is best described as "good form." Assuming that your pose is accurate before the advance or the retreat it should also be accurate after your change of base. Moreover, the transition should be effected with as much grace as possible. It may be well to add that the most familiar faults of the beginner are that he raises his feet too high in stepping or takes steps either too long or too short. Find the happy medium and stick to it. Always be on the alert while changing your position and never fail to observe exactly how the alteration of base has affected the momentary conditions of the contest. Keep your body entirely under control at all times.

THE UNDERLYING FEATURE OF ATTACK—THE THRUST.

The thrust is the fundamental element of attack in the fencer's repertoire. Its importance is paramount, and is in striking contrast with its comparative ease of execution.

To perform the ordinary thrust, merely lower the point of the foil to the point you wish to hit and straighten the arm snappily. Manipulate only the fingers and wrist in dropping the point. The principal requirements are accuracy and quickness. You must practice the thrust incessantly. Do not be led into careless ways through over-estimation of the simplicity of the movement.

No. 12—SIXTH POSITION OF THE GUARD (RIGHT HAND).

The thrust is termed a "riposte" when your opponent can be reached by it alone; that is, without the forward movement of any other part of the body. You will be aided in thrusting properly by remembering two inviolate regulations. First, the arm must be straightened at the moment the foil strikes home and the point should be dropped lower than the hand. Many an otherwise capable fencer has ruined the technique of his art by failing to develop the thrust.

THE LUNGE—*Photos Nos. 26, 27, 28, 28a.*

Next in order to the thrust we should consider the lunge. The lunge is a combination of the former stroke with a forward bend of the body, etc., and which is well described by its name. Thus, it will be seen, the thrust is a prominent feature of the lunge.

In lunging (with the right hand) thrust, and simultaneously advance the right foot to say twice its length, and by straightening the left leg, carry the body forward. Drop the left arm quickly to the side, turning the back of the hand inwards. To maintain good form hold the head erect. Do not, moreover, overbalance yourself by allowing your body to bend too far beyond the line of the right foot. Balance should be held under all circumstances. When you lose your balance you are completely at the mercy of your opponent just as in boxing. You cannot avoid leaving an inviting opening. The lower part of the right leg—between the knee and the ankle—should be kept in a straight line (see Photo No. 26). When you lean too far front on the knee you are off the proper line of balance (see photo No. 28) and will find difficulty in springing swiftly back to a defensive position, should your adversary suddenly advance.

Take care in lunging not to turn over the left foot on its inner side. You should keep the sole of this foot flat on the floor. If

No. 13—SEVENTH POSITION OF THE GUARD (RIGHT HAND).

the position strains your ankle muscles at first, persevere. Practice will overcome this inconvenience.

THE RECOVERY.

At the completion of the thrust and the lunge, you must execute the recovery. In this move you bring the right foot back to its original position and again bend the left knee which you have straightened. Elevate your left arm to a line with the left shoulder at the same time, arching the wrist over it as in the "on guard" attitude.

The manœuvers described in the foregoing paragraphs should not be considered merely in the light of individual features. They are to be used in combination, each merging gracefully into another, and one depending on another, just as the different parts of a steam engine unite in their workings to produce motion. A fault in one piece of the locomotive's intricate mechanism nullifies whatever merit exists in the remaining machinery, and exactly so is the fencer affected by a lapse in the performance of even a minor branch of technique.

Probably the tyro will be tempted to place too light a valuation on the movements involved in executing on guard, advance and retreat, the thrust, the lunge, and the recovery, etc. True, they may prove irksome at the start but all accomplishment with the foils is based on practice and to use a familiar expression, you must "keep everlastingly at it." If "necessity is the mother of invention," well directed efforts is the father of success, and while the writer does not claim distinction as an epigrammist, he is well aware of the fact that perserverance and painstaking development of fundamentals is absolutely necessary in the production of a fencer.

LOUIS SENAC PARRYING A LUNGE IN QUARTE.

CONCERNING THE "GAIN."

While speaking of combinations, we should not neglect another manœuver frequently brought into play with the lunge. In the gain you carry the left foot to a point close to and on a line with the right, both knees being bent at a widely diverging angle. In this manner you may oftentimes mislead your opponent in his estimate of distance, after the fashion of crafty boxers that have mastered the art of approaching within striking distance of their antagonists before the last named realize the fact.

The gain enables you to obtain a longer reach and you can then approach into hitting distance of a man without his becoming cognizant of it. In addition, he will not be able to tell the point from which your next attack will start. This practice is also used to advantage in following up a retreat. Endeavor to keep your balance. Do not swing from one side to the other. Invariably hold the right knee in its bent attitude so as not to reveal by it to your adversary that you are about to change your tactics. Seek to bring forward the left foot in as much of a line with the right as possible, for then you will disguise the movement of the former.

A recommendation has been made that short men use the gain frequently. It is suggested that thus they will in a measure be able to combat the handicap of their lack of stature and of reach.

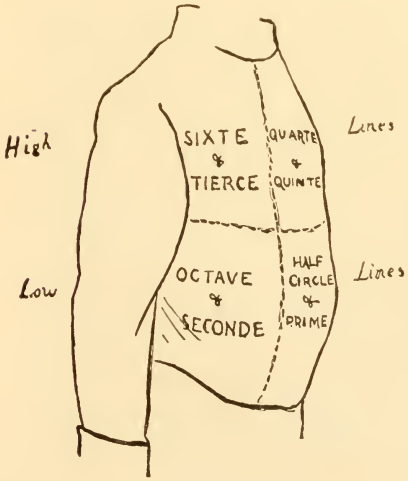
LINES OF ENGAGEMENT.

The learning of the terms used in fencing has caused many beginners trouble, and yet the nomenclature of the science is easy of appropriation for one's use if studied systematically. Possibly the most difficult terms are those having to do with what are known as "the lines of engagement," and which, at the same time, are among the expressions used most frequently. The lines of engagement are imaginary marks on the front of the

"A TOUCH IN THE SHOULDER DOES NOT COUNT."

encing jacket which separate its face into four sections. These sections have particular names and attacks and parries are given names identifying them with the spot hit or defended. The upper quarters are termed the "high lines," the two beneath, the "low lines." In addition, the sections are divided into sides, the right or outside, and the left or inside. Each part of the quartered area is given two names, one of which, denotes, in most cases, whether the attack or parry is executed in pronation or in supination. The four sections and their designations are as follows:

Upper left side, Quarte (in supination); and Quinte (in either supination or pronation); upper right side, Sixte (in supination) and Tierce (in pronation); lower left side, Septime, or "half circle" (in supination) and Prime (in pronation); lower right side, Octave (in supination) and Seconde (in pronation).



LINES OF ENGAGEMENT.

Prime is pronounced "preem"; *seconde* is the same excepting that the accent is on the last syllable; *tierce* is "teeairce", with the accent on the "airce"; *quarte* is "carte"; *quinte* is "cant"; *septime* is "septeem," and *octave* is "octahve."

To better illustrate the arrangement of the high and low lines the accompanying diagram is inserted.

No. 14—FIRST POSITION OF THE GUARD (LEFT HAND).

As the boundaries of the different lines are but imaginary the various sections must of course be but approximately calculated. For scoring purposes, generally recognized rules have been formulated. They provide that hits, either too high or too low, shall not be permissible, that is, so far as they affect the official result of a match. The actual area in which hits count is that part of the front of the jacket extending from the line of the collar bone to the line of the hips. While hits somewhat higher or lower than the prescribed space do not receive full approval, they are recognized, however, by being recorded as "low," "high" or "to the right," as the case may be.

PARRIES.

A parry is a movement that turns away an opponent's foil point from the spot it is intended to hit and which may be merged into an attack. The reader may be of the opinion that the principles of attack should be given first consideration, but as parries are simpler we award them priority to attack in this instance. In relation to parries, study carefully the photos referred to later.

The arm is subordinate in the making of parries, which to a greater extent are executed with the fingers and wrist. It may well be added that the edge of the foil, as opposed to the flat side, is used in all parries, which are made by tapping an opponent's blade lightly and quickly. The forte of the parrying blade strikes the adversary's weapon. In this manner the forte, the point of your blade that gives you the advantage of the maximum of leverage, comes in contact with the opposing foil at the point—the foible—where its force is least capable of offering resistance.

SIMPLE PARRIES.

There are two kinds of parries, simple and counter. The first named will now be dealt with. The lines of engagement give

No. 15—SECOND POSITION OF THE GUARD (LEFT HAND).

names to the parries in the simple class, prime, seconde, tierce, etc.

THE PARRY OF QUARTE—*Photos Nos. 29, 30.*

The most important parry is the parry of quarte. In this manœuver the blade is carried quickly across the body from right to left. Use the fingers and wrist as much as possible. The elbow should be kept on a line with the hip bone and far enough from the body—just far enough and no more—to prevent cramping. Now, with a light tap on the foible of your opponent's foil his point is turned away from its line of attack, leaving your foil pointing slightly upward. Your right forearm should slant across your body to guard your left breast. For engagement of quarte see Photo No. 31. For a touch in quarte, Photo No. 32.

THE PARRY OF SIXTE.

In making a parry of sixte, proceed as follows:

Move your foil quickly across your body from left to right—from inside to outside—protecting the right breast. With practice you will be able to instill enough strength into the stroke to sweep your opponent's blade out of its intended course and free of the line of your body. The wrist, however, will strengthen gradually. Do not rely on arm parries. They are clumsy and ineffective against a trained fencer.

THE PARRY OF SEPTIME.

In parrying an attack in septime maintain the hand in the same position as in the parry of quarte. Drop the point with a semi-circular outward movement below the hand, taking care not to lower the hand or to drop the point below the waist line. Use power enough to carry the opposing foil clear of your body. The name "half circle" is frequently applied to this manœuver. The

No. 16—THIRD POSITION OF THE GUARD (LEFT HAND).

parry of septime is generally used when, engaged in quarte, the low line on the same side is threatened.

THE PARRY OF OCTAVE.

Should your opponent threaten the low line on the same side when you are covered in sixte, you resort to the parry of octave. The parry is made by an outward half circle manœuver similar to that in the parry of septime.

"LOW QUARTE," OR THE PARRY OF QUINTE—*Photos Nos. 33, 34.*

The parry of quinte guards the section between septime and quarte. Execute it by lowering the hand from quarte toward the hip, keeping the point directed slightly upward, and force the attacking point away from your body. For a disarm in Quinte see Photo No. 34a.

THE PARRY OF TIERCE—*Photo No. 36.*

In making a parry of tierce hold the foil in pronation. The parry covers the same ground as sixte, but in the latter, the foil is held in supination. For lunge in tierce see Photo No. 35.

THE PARRY OF PRIME—*Photos Nos. 37, 38, 39.*

The parry of prime covers the same ground as septime. It is then termed "low prime." It may also be used in covering the high inside lines, when it is called "high prime." In no other parry but this, does it become necessary to change the grip of the foil. The parry of prime is made from guard in quarte by moving the hand toward the left shoulder, dropping the point down sharply and turning the back of the hand upward and outward as far as possible.

No. 17—FOURTH POSITION OF THE GUARD (LEFT HAND).

[NOTE—In fifth position of guard (left hand) the body is held in same position as above, except that the arms are lowered, as in No. 11. In sixth position, simply bend at the knees, as in No. 12.]

THE PARRY OF SECONDE—*Photos Nos. 40, 41, 42.*

In the parry of seconde the foil is also held in pronation. The movement differs from the parry of octave, just as tierce differs from sixte. For engagement of seconde see Photo No. 43.

The student of fencing should remember that while the movements involved in the various attacks, parries, etc., are described in detail, they should be executed so quickly and so smoothly that they appear to be but one. Jerkiness and slowness are at all times to be avoided. The successful fencer must be as supple as a snake and as agile as a wildcat.

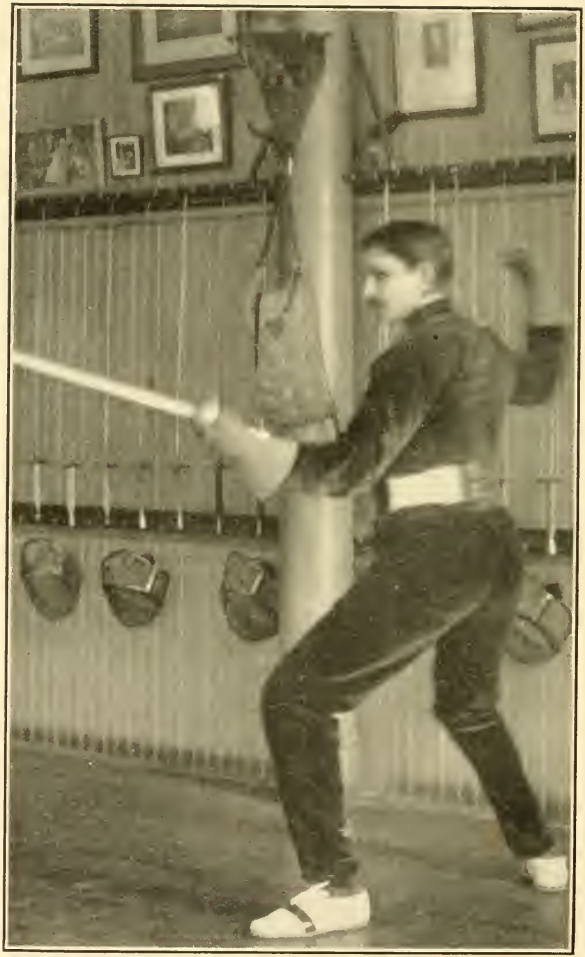
THE COUNTER PARRIES.

Counter parries are circles described around an adversary's foil, the purpose of which is to bring it back to the point from which it started. The counter of quarte and the counter of prime make the circle from right to left. In the counters of sixte and of octave the circle is made from left to right.

There is no cut and dried rule directing the size of the circle made by the foil point in a counter parry. The immediate circumstances of the encounter determine this. It is well to hold your foil, however, as close as possible to the opposing blade if you can make use of any of these particular strokes.

Relative to parries in general, Dr. Edward Breck of the Boston Fencing Club, and editor of "The Swordsman," who was the author of a previous issue of this book, made some remarks which will now be quoted. He said:

The safest advice is to practice assiduously *all* the parries, excepting perhaps prime, which is difficult to execute and very little used in foil play. As the beginner becomes more dexterous he will soon see for himself what guards are the safest to rely upon.



No. 18—SEVENTH POSITION OF THE GUARD (LEFT HAND).

Successful parrying depends to a great extent upon a trained instinct, which enables one to foresee the direction of the opponent's attack, and upon accuracy and judgment in executing a movement. The important thing is not to be led off into making your parries too wide, for in fencing, as in everything else, the conservation of energy is vital. It is easy to see that if, upon your adversary's feint in sixte, you allow your blade to fly too far off to the right, you will be unable to get it back in time to parry his real thrust in quarte. Therefore, begin by *trying to make your parries too narrow*, and only broadening them when you see that you are hit too often. At the same time try to avoid moving the arm, using the fingers and wrist almost entirely. The greatest compliment that can be paid a fencer is to say that his *doigte* is excellent; *i. e.*, his finger-play.

The beginner is recommended to perfect himself in the counter parries, and to practice them industriously, as they will tire the strongest wrist at first. I shall not describe the complex parries at length, as they are but combinations of two or more simple parries. A very serviceable one is the counter of quarte followed by the parry of sixte; indeed, some fencers almost invariably follow up a counter by some simple parry, in order that, if your opponent has foreseen your counter and his point has followed yours around the same circle (called *doubling*), his eventual thrust in the opposite line will be stopped.

Strong combinations of this kind are the counter of quarte with the parry of octave, and the counter of sixte with the parry of septime or seconde.

The pupil should experiment with all these, for with them comes experience, and through experience and trained instinct which is the mother of judgment and foresight.

A "STOP" THRUST.

THE VALUE OF FINGERING.

The beginner will do well to develop the practice of fingering, which consists in changing the direction of the foil by relaxing or tightening certain of the fingers without altering the general position of the hand. Fingering adds to your delicacy and finesse. The following exercises in fingering are recommended, and should be practiced industriously:

Being on guard, throw the point of your foil towards the right by relaxing the grip of the last two fingers, but without moving the hand; then, by replacing the last two fingers, bring the blade back to its original position, at the same time giving your adversary's blade a sharp, but light, dry beat. This will have the tendency, if he holds his hand as lightly as he should, to throw his point off to the right, upon which he executes the same beat upon your blade, and so on alternately.

This capital exercise should be practiced by two beginners for at least fifty or a hundred beats at a time, the greatest care being taken to use the fingers only in moving the foil.

ENGAGEMENT.

Engagement is the act of crossing blades with your adversary in an opposite line to the one in which you were just engaged with him. This is done merely by lowering your point and passing it under his blade, using the fingers only, and taking great care after completing the movement that you are well covered, and that your point is in line with your adversary's eye.

THE ATTACK.

The leading principle of attack is to penetrate or thrust aside your opponent's guard, and to hit the front of his jacket with the point of your foil. You may seek to attain this end by sheer

No. 19—WAITING FOR THE ADVERSARY.

force, by superior quickness or by strategy. The lunge is the most valuable and the most frequently adopted form of attack.

The various modes of attack are susceptible of arrangement in groups which better enables them to be treated with due regard to their particular attributes.

PRIMARY ATTACKS.

Primary attack is that begun by yourself, intending to hit by means of speed, a feint or through simple strength. In following the first of these three methods you endeaver to score by the lunge by superior swiftness and perfection of form. Here you do not seek to disguise your movement at all. Your object is to strike your opposite before he can parry.

In the first attack you try to mislead your opponent by threatening a part of his body other than that you really intend to hit and thus attempt to cause him to leave unprotected the latter portion of his anatomy.

When resorting to mere force you attack so violently, yet so advisedly, that the man on the defensive is disconcerted or overpowered to such an extent that he is unable to guard himself successfully. With your vigorous advance you endeaver to turn his blade aside, force him off his balance and to encircle his blade with yours, carrying it to one side. Then you can score with the point of your foil.

SECONDARY ATTACK.

In the tactics of offense described under the caption "Secondary Attack" your object is to outmanœuver your fellow fencer on his own advance.

You may outwit him by anticipating an attack which you believe him to be formulating, or working up to, and by a spirited

LOUIS SENAC CLEVERLY SCORED AGAINST BY ONE OF HIS PUPILS.

offense, cause him to give up these plans; or you may attack him during the development of his scheme of offense, a "time attack." In a time attack you meet his advance half way. Lastly, you may withhold your forward step and clash with him as he seeks to drive his foil to your body. He will now be within thrusting range. Your thrust in this case will be a riposte, which is made from the parrying position when you stop a primary attack. In this stroke you seldom move either foot. "Counter Ripostes" are thrusts made directly after parrying a riposte.

FALSE ATTACKS, A SUPPLEMENTARY FORM OF OFFENSE.

False or decoy attacks are resorted to merely for the purpose of enticing an opponent, as may be judged from their title. In these you do not necessarily need to lunge. Your idea is to cause your opponent to attack in such a manner that you can parry quickly and follow with a forceful return. A slight movement of the body or foot, or the twitching of the hand or shoulder is sometimes all that is required.

THREE ESSENTIAL REQUIREMENTS WHICH EVERY FENCER SHOULD OBSERVE.

The intention of the writer, it is, to delve into the details of attack in its numerous forms, variations and combinations and before so doing he wishes to impress three true and tried essentials on the minds of his readers.

FIRST.

Keep the point of the foil below the level of the hand in attacking the high lines, and above the level of the hand in attacking low lines.

No. 20—FIRST POSITION IN DRAWING THE FOIL—THE SALUTE.

SECOND.

Deliver attacks with a completely straightened arm, that is, the arm should be absolutely straight when the foil point reaches, or is supposed to reach, its mark.

THIRD.

No matter what line you attack always take care to guard, or to be in a position to guard, yourself effectively in that line.

THE TECHNIQUE OF PRIMARY ATTACKS.

SIMPLE OFFENSE.

In the manœuvers included in the primary methods of attack the simple offense tactics are first to be dealt with. They are those made with what may be termed elementary or uninvolved movements. They are four in number, viz.: the *direct lunge*, the *disengage*, the *counter-disengage*, and the *cut-over*.

The *Direct Lunge* is only used when the adversary exposes himself in the line he is engaged in. A simple, straight thrust is also used on a feint by the adversary, or at the beginning of his attack, but it is then called a *stop-thrust* or *time-thrust*, and is a secondary attack.

The straight lunge is not generally used as an opening move by advanced fencers because of its unadorned simplicity which would rarely prove effective against a veteran so early in a match. To reach its target it must be sensationally swift. Concerning this form of lunge H. A. Colmore Dunn, the well-known English fencing authority, writes as follows:

"Say, for instance, that you are engaged in quarte and you notice that your opponent is carrying his hand too low, you may take advantage of this opening by a straight lunge high up.

No. 21—SECOND MOVEMENT IM DRAWING FOIL.

[NOTE—Third position of right arm is the same as in first position, only in the third the foil is held in outstretched hand.]

"Sometimes in dealing with an opponent who is in the habit of passing bent arm disengages, a good chance is offered for a straight lunge."

THE DISENGAGE.

To disengage consists merely in lunging in a line different from the one in which you are engaged. This is often used when the opponent engages heavily and presses your blade.

In a disengage use the wrist and fingers, leaving the arm almost entirely to itself. You can disengage from any line to any other. In order to disengage from one high line to another high line, drop your foil point under your opponent's blade. To change in this manœuver from a low line to another low line lift the point over his foil. Disengaging from high lines to low lines is performed by merely dropping the point, and from low to high lines, by raising it.

THE COUNTER DISENGAGE.

The *Counter Disengage* is executed by a circular motion followed by a quick lunge the moment your adversary changes the line of engagement.

For instance, if, while engaged in quarte, your opponent starts to engage on the other side, drop your point, and, following his blade round by a narrow circular movement, lunge in quarte, with your hand opposite (or held) to the left. The effect of a counter-disengage is always a lunge on your part in the same line in which you were engaged before your opponent started to change it. Two counter disengages immediately following one another are called a *double change*.

THE CUT-OVER, OR FRENCH COUPE.

The *Cut-Over* (French coupe) is used to attack the adversary in the high lines. It is a disengage executed by passing your

No. 22—FOURTH MOVEMENT IN DRAWING FOIL.

point over (never under) your adversary's and lunging in the new line. The movement of raising your point should be effected by the fingers only, and not by drawing back the arm.

The *Cut-Over* is a dangerous attack in the hands of a strong, quick fencer, for it is difficult to parry and can be changed instantly into a parry or an attack of a different description. The great danger in executing it is to slap, and to throw the point wide. To avoid this, practice slowly at first, and be sure to throw up your hand when delivering your point.

No. 23—FIFTH MOVEMENT IN DRAWING FOIL.

FEINT ATTACKS

ONE-TWO.

Feint attacks make up the second division of primary offensive measures. They consist of the One-Two, the One-Two-Three, etc., and the Double. The One-Two is performed by lunging in the original line of engagement after a dexterous feint. The lessons of experience dictate that you must make a determined move in the preliminary feint, thus luring your opponent on. It is at times advisable to accompany the simulated attack with a step with the right foot, as though to accentuate a genuine lunge. Advantage is frequently gained by feinting in the high lines and delivering the attack in the low lines and also by following the exactly reverse method. For a feint in seconde see Photos Nos. 44-45. You need not necessarily, however, disengage back into the original line threatened. You may, if you choose, carry the disengage into any available quarter, as circumstances render advisable.

ONE-TWO-THREE.

There are times when the One-Two is carried a step further. By the interpolation of a third change of line you give it additional complication and form the One-Two-Three. In executing this blow you should make the first parry simple as well as the second. The best plan is to follow a simple parry with a counter. Do this in preference to making consecutive simple parries. You can use a counter from the position of the second simple parry, however, should you happen to have made a One-Two-Three possible by two simple parries.

No. 24—SIXTH MOVEMENT—PUTTING FOIL INTO SCABBARD.

THE DOUBLE.

When you threaten a disengage and the movement meets a counter parry instead of a simple parry from your opponent you will be unable to resort to the One-Two-Three. You must go round the counter parry in order to mislead the rival fencer. As an illustration read carefully the following, which is a description of the Double, a combination of the feint disengage and the counter disengage.

In an engagement of quarte, if, on your feinting a disengage into a sixte, the opposer executes the counter of quarte, lift the point of your weapon and circle around his counter with a counter disengage. In this manner you will find your foil back in sixte, the line out of which you were intended to be shut. The double is likewise made from high to low lines, from low to high lines, etc. The practice of the double affords a splendid exercise for the wrist and fingers. The novice should repeat the manœuver time after time.

FORCE ATTACKS.

In the Force attacks, as their name signifies, you must exert considerable muscular vigor in your operations. Disregarding merely for the moment the absolute requirements of nicety and finesse you resort to none the less scientific measures of comparative violence. Force attacks are subject to variations, of course, and the different forms of this branch of the foilsman's art are known as the "beat," the "press," the "graze," and the "bind."

THE BEAT.

The beat, the press and the graze are the most frequently used. In the beat you quickly withdraw your blade (by a movement of the wrist, not of the forearm) press your forte against your antagonist's foible, and thus forcing him from the line of cover you

No. 25—WRONG POSITION OF SWORD IN SCABBARD—HILT TOO HIGH.

lunge straight into the opening he has left. The beat is sometimes used as a feint, followed by a disengage.

The withdrawal of your blade from that of your opponent is, of course, a disadvantage to yourself unless you take great pains to prevent him from finding an opening. Consequently, do not execute the beat with other than the swiftest possible motions. You may use the beat in conjunction with a swerving of the foil from one line to another, etc., and it can be of service in "re-beating," which means to beat an opposing foil now in one line and then in another. Also in the re-beat, you can work the first stroke as a feint by making it light, doubling the force of your offense on the second. In this way you will sometimes entirely confuse your opponents.

THE PRESS.

The press is simpler than the beat, as you exert force with your forte on your opponent's foible without the backward movement of the hand, and at once lunge into the opening thus secured. As time is saved by not withdrawing the hand the press is quicker than the beat; like that attack, however, it is sometimes used as a feint.

Through the fact that you do not carry the foil out of the line of engagement in the press it may be said to be less liable than the beat to leave your own body unprotected. Power is put into the press by the contraction of the muscles of the wrist and the tightening of the fingers around the grip.

THE GRAZE.

In the graze you raise your wrist, pit your foil's forte against the foible of your opponent's weapon and slide your blade, implanting the point in the line at which his foil pummel is pointing. The variations of the graze can be learned from an instructor in a

No. 26—THE LUNGE (RIGHT HAND).

short time. You may use the graze as a feint or suddenly draw your foil clear of your adversary's blade and engage in any of the lines that present a chance for a score.

THE BIND.

The bind is a movement by which you meet the opposite foil with yours and carry the blade from either the low lines to the high, or from the high lines to the low, etc. As the transposition is completed drive home the point of the foil. The force you put into the bind keeps your opponent from freeing his blade soon enough to score.

In the bind you apply your forte to his foible. Binds are dangerous and the beginner will have little if anything to do with them. Only two or three are generally made use of. Endeavor to keep your opponent's point clear of your body as you carry his blade. It is apt to fix in your jacket, should he seek to force a lunge home when you are not well prepared.

Always remember that the great strength of the bind lies in keeping your forte to his foible. You can best make the bind effective when your antagonist projects his foil too far in advance of his body. In this faulty position you can readily reach his foible with your forte. Authorities agree that no hard and fast rules can be set down for the parrying of a bind because of the fact that they are exceedingly irregular in the degree of force involved, etc. The best plan of defense seems to be to let your opponent carry your foil to the point where he intends thrusting home, and then to disconcert him by exercising superior force and by thrusting his own blade to one side.

SECONDARY ATTACKS EXPLAINED.

In the forms of attack classified in the secondary division the principal feature is retaliation. Instead of sharply taking the ini-

No. 27—THE LUNGE (LEFT HAND).

tiative you await an opponent's attack and endeaver to turn it against himself by superior speed or generalship. Or you may vary this general mode of procedure in several ways, by attacking him while he is in preparation or in the development of his offense.

THE RIPOSTE.

Probably the riposte is the most effective form of secondary offense. At any rate it is the most important. It may be compared to the brilliant retort of a lawyer in putting his opposing legal luminary to flight in an important case or to the decisive return of a sudden attack by the guns of a warship. Take and give, not give and take, is the doctrine of the riposte, and the best of the fencer's innate combatative instincts are aroused by opportunities to meet an offense, defend yourself, and to retaliate snappily and tellingly. It is the answer to a challenge, the rise to an emergency, the test of spirit, and of what we generally term nerve.

The riposte is executed at such a moment when an adversary has reached the limit of his advance, when he has rounded out his attack, when he is extended toward you, straining at you in the final move of the lunge. Now it is that you will find attack opportune. Naturally he cannot recover himself fully in this position. He can neither "make good" his attack, as a rule, if it has failed on the first onslaught, and he must pause momentarily, with his foil outstretched, in order to steady or to "set" himself for his spring back into a guarding pose. Parrying his lunge you deftly drop your point and force it to his body, by carrying it, in most cases, along the line of your opponent's thrust. For if you sent it wide, he will be given a temporary advantage.

Of course, you must develop the facility of parrying with nicety

No. 28—INCORRECT LUNGE—RIGHT KNEE BENT TOO FAR FORWARD—LEFT HAND IS DROPPED—LEFT FOOT NOT FLAT ON FLOOR.

before you can hope to execute a riposte successfully and in good form. You feel your way, as it were, in the parry, and sensitive fingers and wrists, as susceptible to indications of energy as the drum of a telephone is to sound waves, are requisities.

The parry, as a forerunner of a riposte, should of necessity, be light and as swift as mountain winds. Also at every move, you must feel that you have the foil in entire control, and that your body is well balanced. Do not swerve from the line of action you map out for yourself for the vacillating, unsteady fencer, whose self reliance dissolves into nothingness under pressure, may possibly be an ornament, but never a credit, to the ancient profession.

The suggestion might be made that the fencer parry as close to his opponent's body as is consistently possible when a riposte is intended. By so doing, your foil point will have just so much less distance to travel to reach its target. Every quarter of an inch counts, as also does every fraction of a second.

As your opponent in his lunge has naturally brought himself into reach, you need not advance the right foot in most ripostes. You save time and take fewer chances of losing perfect balance and form by answering his attack from the position you first held.

Summed up, the chief rules for observance in the riposte are as follows:

Parry effectively, drop your foil point, straighten your arm quickly, and be firm and accurate.

When a fencer becomes comparatively expert, he may with safety change the line of a riposte by a single disengage. Always put dash and fire into a riposte. Brilliancy of execution adds immeasurably to a bout if accuracy be not endangered too greatly. Do not hesitate to take a chance now and then, particularly if you are a novice, and your style will become more attractive.

A LUNGE IN SECONDE CLEVERLY PARRIED.

COUNTER RIPOSTES.

A counter riposte, as its title suggests, is the following of an opponent's riposte by a riposte of your own. The movement carries the riposte forward another step and with it you may often take an adversary unawares, if he is not a veteran.

The counter riposte is of valuable service on occasions when you can manage to "lead on" an opponent who is inclined to be excitable. By determined action you can place him at your mercy. Control and balance are very important.

ATTACKING BY MEANS OF A DECOY.

Subterfuge is one of the ruling elements of fencing. You must be a past master of false moves and suggestions, and in fact, of all branches of simulated action. By a seeming oversight your opponent may lead you into an attack on his strongest point. Your apparent advantage of the moment may have been given you in order that you may assist in your own downfall. Just as the astute chess player prepares pitfalls for his rival, so will your opponent lay snares for you with his foil, and in sheer self-defence you also must become learned in the subtle ways that lead to fencing strength.

In a decoy attack you offer an invitation to your opposite to enjoy a treat that does not exist. Leave an opening, or, say, extend your foil point wide, every nerve of yours, however, feeling for his attack, your wrist and fingers ready to snap back your weapon to the desired line. Learn your opponent's favorite parries, and feint in the lines they cover. As he protects them, let your foil seek the opening your experience has taught you he will leave.

Watch your opponent as a broker eyes the ticker tape when stocks are flighty. Observe these two hints which will prove of value:

No. 28A—LUNGE IN POSITION OF QUARTE AND PARRY OF PRIME.

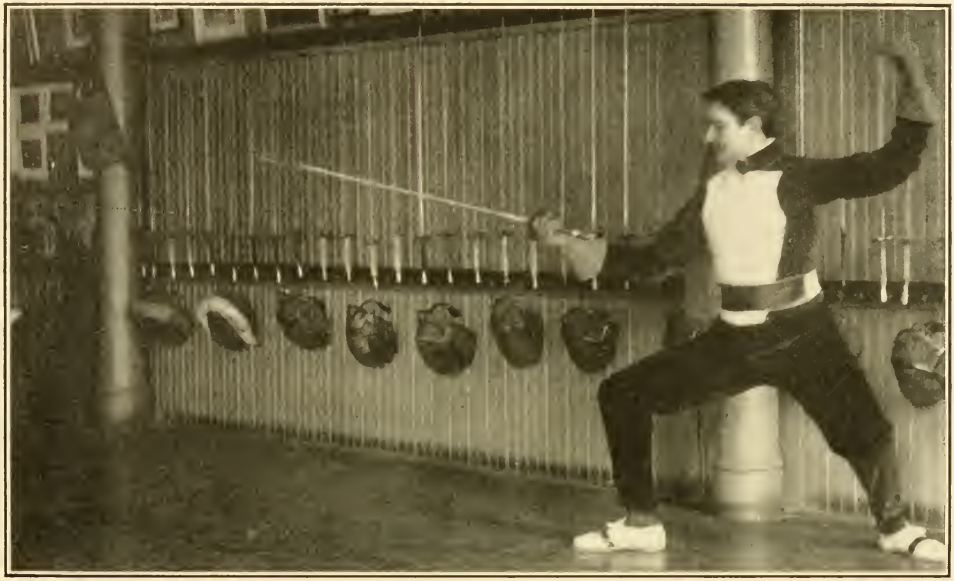
As a rule, when a fencer intends to decoy, he carries his foil wider of the supposedly threatened line than would be the case in a bona fide attack. He accentuates his feint in order that you will be more certain to heed it. Govern yourself accordingly. Also, in decoys that you can detect—and practice will help you to do so—your adversary will sometimes carry his foil hand so far wide that he will be unable to bring it back in time to protect himself. Look for this, and attack him on the instant.

ABSENCE.

An "absence" is caused by the sudden withdrawal of one of the foils when both are engaged in any one line. The pressure of one blade against the other acts as a support to each contestant and when one weapon is quickly drawn away the other will naturally swing wide, throwing its holder off his balance and leaving an opening. The absence really comes under the head of "Attacks on Preparation," and may often be resorted to with advantage.

THE ASSAULT.

The assault is that mode of procedure which in the fencing room is usually termed "loose play." The aim of every beginner is that he will soon be permitted by his instructor to indulge in periods of actual combat, using whatever movements he desires and developing originality. The assault is the best possible means for developing judgment and versatility. It also enables one to judge as to whether or not he has formed a definite style of his own. Many a man that performs individual maneuvers faultlessly in practice shows all manner of errors in loose play, simply because he has not devoted sufficient time and effort to the development of the different attacks and defenses. He will never attack well in an assault until every move is performed



No. 29—PARRY OF QUARTE.

intuitively, as though natural, everyday actions that do not require the undivided attention of the mind.

Many fencers have ruined their form by beginning loose play too early in their careers. Lamentable faults have become habitual and loss of time and speed is distinctly noticeable. The golfer should learn the grips and the handling of the different sticks, etc., before he enters active competition, and so also should the fencer become absolutely familiar with the rudiments of foil wielding ere he ventures into the assault.

On starting in an assault you should always seek to ascertain the individual characteristics of your opponent's method. One man differs from another. One man's weak points are often the strong ones of another. If he is excitable, force the fighting, and he will often lose his self-control; if he is cool and wary, meet him with his own game, and do not let him draw you into premature attacks, etc. If a man's strongest point is his attack, try to keep him on the defensive, and vice versa.

Vary your tactics. The mechanical fencer is a piece of useless furniture. He is like the car horse that follows the same route day in and day out. Do not enable your opponent to accurately forecast your moves, and surprise him by the variety of your attack, etc. Again, do not permit a slow-thinking fencer to perfect his plans. He will be easy to handle when he is on the defensive but oftentimes proves dangerous when his plans are matured and advances into your territory.

Remember that you should not attempt to score with unnecessary force. Your foil button may have been lost in an interchange, or loosened and the point may penetrate the breast pad or the mask. Moreover, in fiercely strong lunges you naturally hold the foil very tightly. This practice coarsens your grip and gradually deadens the desirable sensitiveness of the fingers. Lean-

No. 30—INCORRECT PARRY OF QUARTE.

ing on the foil after the point has reached its mark is the height of folly.

STABBING AND THE REMISE.

Fencers are frequently met with who draw back the hand in an attack, previous to completing the lunge. The habit of stabbing is pernicious. No lasting advantage is ever gained by it and the slightest pause awards your opponent an opportunity to reach you with a full lunge.

The stab, however, should not be confounded with the remise. The remise may not be indicative of the highest form of fencing, but it is allowable, nevertheless, and wins praise when successful. The remise differs from the stab in that it is a secondary thrust delivered AFTER A LUNGE HAS BEEN EXECUTED AND FAILED. The stab, on the contrary, is performed during a lunge, or BEFORE the arm and body have been fully extended. The remise may turn a miss into a hit, and by holding your lunging position momentarily after your opponent has evaded your attack, you may possibly be able to score by thrusting toward him again. If you hold the position too long, however, you will put yourself in danger of being hit.

SCORING.

The subject of scoring brings up several important questions. Endeavor to make your hits clean and indisputable. Sometimes a man is robbed of a point because the scorer or umpire has not seen it. Either the touch has been too light to be noticed by a man several feet away, or a part of the body of either of the contestants has been in the line of vision.

The understood practice among fencers is that the man hit shall acknowledge his opponent's hit. Courtesy should always be one

THE "THREE FEET" (CORRECT).

[NOTE—The "Three Feet" is an ingenious method of lengthening the reach in a lunge.]

of the accompanying elements of a bout. Be content to yield a disputed point rather than to press your claims unduly.

In match competitions do not hold carelessly to the lunging position when you have scored. The umpire may decide in favor of your opponent, he possibly having taken advantage of your lapse from vigilance and hit you in return. Correct and just scoring in fencing is a difficult proposition, and after all officials are only human.

If both combatants should happen to make simultaneous hits the point is placed to the credit of the man making the last parry. Suppose, for instance, that you lunge at a man and he parries, choosing not to riposte. Now, if you successfully remise the point is yours. On the other hand, should your antagonist riposte from the parry he scores a hit, the remise proving valueless, even if it reached its mark prior to the delivery of the riposte. Noticeable hesitation in delivering the latter, however, disqualifies. When a fencer has been disarmed in an engagement, he cannot be scored against unless he is hit fairly before his weapon strikes the floor.

THE GRAND SALUTE.

The assault and the grand salute may well be said to go hand in hand on many occasions during exhibitions. The salute consists of a series of maneuvers performed without a mask, and which are given preparatory to an assault.

The salute includes practically all the major movements of attack and defense and its purpose is undoubtedly to show the onlookers the various features of the display about to be put before them in the actual bout. In the salute every action should show perfect balance and control. At no other time is a fencer in a more exposed situation. He is on show, and like the

THE "THREE FEET" (INCORRECT).

[NOTE—Whole hand, instead of two fingers, is resting on floor, and the left foot is not flat on floor.]

blue ribbon winners at the horse exhibits, he should "step" his prettiest.

The salute is subject to variations, and complex maneuvers may be introduced. Every instructor should take pains to teach his pupils the salute and make certain that in it they attain advanced proficiency.

A description of the grand salute which has been given the approval of authorities is as follows:

THE GRAND SALUTE.

"The two opponents come forward, equipped in all respects for assault, with the exception of the masks, which they carry in the left hand, and place on the ground beside them on the left.

"Then, standing face to face, foil in hand, just out of lunging range of the one with the longer reach, the two opponents together assume the preliminary position, and thence proceed to the position of guard, engaging their blades in quarte, foible to foible, before advancing the right foot.

"Thereupon, one of the two, either the more honorable or the one chosen by agreement beforehand, proceeds to measure the distance between himself and his opponent, while the other goes back to the preliminary position in order to leave the way open.

"The one who is selected to open the attack takes distance in the following manner: First he comes to the upright position, then straightens his arm with the hand well raised up and in supination, and then lunges out so as to bring its point close up to the defender's breast, but without touching it.

"After taking distance, the assailant resumes the upright position, and draws back the hilt of his foil close to and on a level with his mouth, the point directed straight upward. The de-

No. 31—ENGAGEMENT OF QUARTE.

fender, watching his actions, lowers the hilt of his foil so as to take up a like position at the same time.

"Then both together proceed to salute, first to left then to right, as follows: They begin by showing the parry of quarte, carrying hand, arm, and point further over to the left than in the ordinary way of forming the parry, so as to emphasize the movement; then, on the return from the parry, they bring the hand back on a level with the mouth, and, changing the hand into pronation by a turn of the wrist, show the parry of tierce in a like pronounced manner.

"After this both the opponents go through the movements necessary to bring them from the preliminary position to that of guard, as before, crossing the blades previously to advancing the right foot.

"The assailant then proceeds to pass a series of disengages—say four—to which the defender offers the corresponding parries.

"Thus, the assailant disengages into sixte, and as the arm is straightened in that line, the defender parries tierce with a crisp tap, taking care not to harsh his blade. On feeling the parry, the assailant smartly reverses his foil, turning the point toward, and so as to pass close beside his left ear, the hilt resting on the back of the hand, and the grip being held by the thumb and first finger only, while the other fingers are ranged beneath the first; and he lunges in with the pummel directed toward the defender, whom he keeps in view by carrying his hand far enough to the left to leave an opening between arm and blade.

"In order to make way for the lunge, the defender drops his point from the parry of tierce so as to show the parry of octave, only carrying the point far enough across the body of the assailant to avoid hitting him on the move forward.

"On the assailant's recovering from the lunge, the opponents

No. 32—A TOUCH IN QUARTE.

form the engagement of sixte or tierce. Again the assailant disengages, and, on the parry of quarte from the defender reverses his foil as before, but directs the point toward and clear of his right ear, and in lunging with the pummel toward the defender, his hand is carried far enough to the right to enable the assailant to see him between blade and arm.

"Here, to make way for the lunge, the defender shows the parry of septime, carrying the point across the body of the assailant to the other side.

"The remaining disengages are given and received with a repetition of the same movements as in the first two disengages.

"In delivering the first and last lunges, the assailant dwells a little time; but he passes the intermediate disengages as fast as possible.

"On recovering from the last lunge, the assailant shows a one—two without lunging, and the defender shows the parry of tierce, so that on this occasion the blades do not come in contact; and then both of them resume the upright position, the assailant raising his point as in the preliminary position, and the defender proceeding to imitate in all respects the actions of the assailant in taking distance.

"This done, the former defender becomes in his turn the assailant, and the latter now assumes the character of defender, each of them going through the same movements as his predecessor in the past, saluting in quarte and tierce, disengaging and parrying as before laid down.

"On the feint one—two of the now assailant, both opponents resume the upright position and fall on guard, not in the usual way, but with a backward movement of the left foot about twice its own length, and with the hand in the position of tierce.

"Next they both beat twice with the right foot, resume the up-

No. 33—A PARRY OF QUINTE.

right position by bringing the left heel up to the right, and salute in quarte and tierce.

"In conclusion, both opponents come on guard as from the preliminary position, beat twice with the right foot, bring the left heel to the right, and salute one another by carrying the hilt up to a level with the mouth, the point directed upward, and then lowering hand and point to the position of seconde."

No. 34—INCORRECT PARRY OF QUINTE.

HINTS ON THE HANDLING OF THE SABRE*

The sabre's blade is divided into edge, point, back, heel and tongue, the last-named part being that piercing the handle. The handle is divided into a guard and a grip.

TO HOLD A SABRE.

Grasp the sabre firmly with the fingers, placing the thumb along the back of the grip.

PRELIMINARY POSITION.

Stand with the heels together and the feet at right angles, the right arm extending down near to but not touching the body, and the point of the sabre four inches from the floor. From this position three movements are necessary.

TO COME ON GUARD.

1. Raise the right arm until the sabre, in a straight line with it, is horizontally extended toward the opponent's head, nails downward, and the hand opposite your own eyes.

2. Execute two vertical moulinets, first to the left and then to the right, and bring your hand, nails down, and the arm half bent, opposite your shoulder, your point being directed toward your adversary's eye.

3. Bend the legs and advance the right foot from twenty inches to two feet.

MOULINETS

Are circles cut in the air by the sabre from right to left or from left to right, the hand being reversed in the process.

* NOTE — Revised from a previous edition of this book written by Dr. Edward Breck.

No. 34A—A DISARM IN QUINTE (BY PARRY OF QUARTE).

VERTICAL MOULINETS

Are circles made by letting the sabre fall forward and around vertically, the blade coming up either on the right or left side of your body. At the end of a moulinet (pronounced *moolinay*) the arm should be fully extended.

THE UPPER CUT

Is a vertical moulinet executed by letting the blade fall backward instead of forward.

The Advance, Retreat, Recovery and Calls are the same as those in foil practice.

THE LUNGE

Is usually begun by a moulinet or under-cut. The legs and body advance as in foil practice. The left hand in sabring is always held in the small of the back, usually grasping the belt or strap.

THE ATTACK

Is either simple or compound. The simple attack consists of the thrust, and cuts at different parts of the head and body.

HEAD CUT.

Raising your point over your opponent's blade, extend the arm, and cut down onto your adversary's head, drawing back your hand so as to make the edge cut. Get back on guard with the greatest quickness. Opposition should be used in every sabre cut and lunge, as in foil.

LEFT CHEEK CUT.

Raising your point over your opponent's blade, extend your arm, turning the hand to quarte, and execute a drawing cut on your adversary's left cheek. Recover quickly.

THE "CORPS-A-CORPS."—A

[NOTE—The corps-a-corps is a maneuver in which both fencers come very close together. In the illustration the fortes of the foils are touching.]

RIGHT CHEEK CUT.

The Right Cheek Cut is executed when on guard in quarte.

BREAST CUT.

This is like the Cheek Cut, excepting that the object of the slash is the chest.

THIGH CUT.

This is like the preceding, only its object is the adversary's thigh. Of course the opponent's right breast, waist, flank, and thigh can also be attacked, the movements, from the regular guard, not requiring the avoiding of his blade; but these attacks are somewhat easier to parry.

POINT THRUST.

Drop your point under, extend, and lunge quickly, the edge of the sabre being turned up.

WAIST OR GIRDLE CUT.

Carry your point under the adversary's blade, extend the arm, turning the hand to quarte, and execute the drawing out across his waist. Recover as always.

FLANK CUT.

Drop your hand, extend, and slash the adversary's hip.

ARM CUT.

There are several ways of executing this. You may use a combination of the glide and press and cut the upper side of the adversary's arm, turning your hand over as you strike. You may force his blade aside with a beat and cut in sharply. You

THE "CORPS-A-CORPS."—B.

[NOTE—Where two fencers come into quarters as close as above, the referee separates them.]

may pass under his blade, extend your arm, turning the hand, and cut his wrist or forearm.

This cut is a very good one when the adversary's guard is careless.

THE PARRIES.

All parries are made by catching the adverse blade on the heel of your sabre, and edge to edge.

HEAD PARRY.

Hold your weapon horizontally in front of the crown of your head.

CHEEK PARRY, LEFT OR RIGHT.

To parry a cut at your left cheek, raise your hand to a position opposite the left breast and a few inches from it, the sabre blade pointing upward, forward, and a trifle toward the right. The Right Cheek Parry is the same, only executed on the right side. The cheek parries are also used against shoulder cuts.

BREAST AND GIRDLE PARRIES.

Hold the sabre forearm horizontally across the upper chest, the blade hanging almost vertically, about six inches from the body, the edge toward the left.

FLANK PARRY.

Hold the hand just beyond the body at the right, opposite the waist, the blade pointing downward, the edge to the right.

No. 35—A LUNGE IN TIERCE.

TO PARRY POINT THRUSTS

Use the common parries of tierce, quarte, or, in the low lines seconde.

TO AVOID ARM CUTS

Draw your sabre hand back out of range, or oppose your blade in time.

AVOID THIGH CUTS

By escaping to the rear, or, in other words, by withdrawing the leg which is attacked. This is well to practise, although, as a matter of fact, no cuts are counted below the hip by the rules of the A. F. L. A.

THE RIPOSTE.

Never riposte until you are sure of being covered, or that your adversary's blade is not in dangerous proximity. Riposte at the nearest or most exposed part of your opponent's person, which is most frequently his arm.

THE TIME THRUST

Is an attack on the adversary's development, and is either a Point Thrust or an Arm Cut. On his Head Cut you can escape and slash his arm. Also upon his Thigh or Waist Cut. On his Flank Cut execute a Point Thrust at his breast with strong opposition.

THE STOP THRUST

Is an attack on the adversary's preparation. It is usually a Point Thrust or Arm Cut aimed at the nearest part of the adversary's person the instant he begins his attack. The Stop Thrust should be followed by an escape to the rear, in order to avoid being hit at the same time.

No. 36—LUNGE OF TIERCE (LOUIS SENAC) AND PARRY OF TIERCE.

COMPOUND ATTACKS

Are, of course, the numerous combinations of the simple one already described, and are met by one of the simple parries or a series of them. Experience will soon put the beginner on the right track, both in the matter of feints and parries.

GENERAL REMARKS.

When fencing with the sabre be sure that you are well protected, for some nasty cuts can be dealt with even a dull blade. The neck and right arm especially should be carefully padded, and the mask strong. The rules of sabre matches will be found in the accompanying laws of the A. F. L. A.

No. 37—PARRY OF PRIME.

FENCING RULES OF THE AMATEUR FENCERS' LEAGUE OF AMERICA

FOILS.

1. Foil competition shall be conducted by three, five or seven judges (one of whom shall act as director) for each bout, who shall be experienced Amateur Fencers, selected from different clubs, if possible, and whose decision shall be final and without appeal. There shall also be a timer, who shall time the bouts in accordance with Rule 3.

2. Each contestant shall fence a bout with every other contestant, except when the total number of entries for finals exceed seven, in which case semi-finals shall be held. The contestants shall be divided by lot into sections of from four to six each, and the two highest men in each section shall meet in the finals.

3. Each bout shall consist of four minutes actual fencing, and contestants shall change positions after two minutes. Contestants shall come on guard, in the middle of the space, at the command of a judge. In case the judges cannot decide, contestants shall meet for an extra assault of two minutes duration, changing sides at the end of one minute.

4. Each judge shall make his award without consulting his fellow judges, taking into account the general bearing of the competitors, the number and value of touches, and the general form shown in defense and attack. The majority vote of the judges shall decide the winner of the assault to whom shall be given one point.

5. Touches shall count only when made upon the body, within the limits bounded by the collar of the fencing jacket, the medium line, the hip, and a line drawn from the hip to the posterior limit

No. 38—WRONG POSITION FOR PARRY OF PRIME—STANDING TOO STRAIGHT—LEGS TOO STIFF, ETC.

of the armpit around the front of the arm and along the crest of the shoulder to the collar. A touch on any part of boundary lines shall count.

6. The competitor attack should parry. If a stop thrust be made it shall only count in favor of the giver, provided he be not touched at all.

7. A touch whether fair or foul invalidates the riposte.

8. A touch is of no value when the point is twisted on to the body after the slap of the foil.

9. The judge *must* stop a corps-a-corps as soon as made.

10. A disarmament is of no value. A touch *immediately* following a disarmament counts.

11. A point scored from a thrust started with the elbow behind the body (jab thrusts) shall not count.

12. Each contestant shall fence with the same hand throughout the bout.

13. Competitors shall wear clean white fencing suits. The jacket of each competitor must be covered with chamois within lines described where touches count. (See Rule 5.)

14. Contestants shall fence within a marked space of twenty feet long and thirty-six inches wide, with a mark plainly indicating the middle.

When a contestant oversteps these limits a judge shall stop the bout and each judge shall award a touch to the opponent of the man overstepping these limits, and the director shall start the contestants again, in the middle of the marked space.

15. Foil blades shall not exceed thirty-four inches in length.

16. Contestants must acknowledge all touches in an audible voice. If a contestant persistently fails to acknowledge touches, the judges may award two touches to his opponent for each offense.

No. 39—LUNGING HAND IN QUARTE (LOUIS SENAC) AND PARRY OF PRIME.

DUELING SWORDS.

1. Dueling sword competitions shall be conducted by three or five judges for each bout, who shall be experienced Amateur Fencers, selected from different clubs, if possible, and whose decision shall be final and without appeal.

2. Each contestant shall fence a bout with every other contestant for one touch. Each touch shall count one point.

3. A judge, upon seeing a touch, shall stop the bout, and thereupon a vote shall be taken. A touch shall be awarded only upon the agreement of a majority of the judges. Neither judges nor contestant shall discuss the touches made or claimed, nor shall any comment be made upon them.

4. Sword tips shall be chalked merely to aid the judges in arriving at a decision; a chalk mark is *not conclusive* evidence of a touch.

5. The contestant receiving the lowest number of touches shall be declared the winner, the next lowest second, and so on.

6. A touch on any part of the adversary counts.

7. A disarmament is of no value. A touch *immediately* following a disarmament counts.

8. If both contestants are touched simultaneously, the judges shall declare a touch against each man. If, however, it is clear to the majority of the judges that one touch is *perceptibly* ahead of the other, the touch shall be considered good.

9. The diameter of the bell-guard shall not exceed five inches, and the blade shall not be more than thirty-four inches long.

10. Each competitor shall wear a dark fencing suit and dark gloves.

SABRE.

1. A bout shall be for a total of seven touches, each touch to count one point. In addition the judges may award any part of

No. 40—PARRY OF SECONDE.

three points for form, to each contestant. Cut or thrust on any part of the body above the hips shall count, and the limitation of space shall not be imposed, nor shall there be any restriction, as to color of costume.

2. Sabre blades shall not be more than thirty-three inches long.

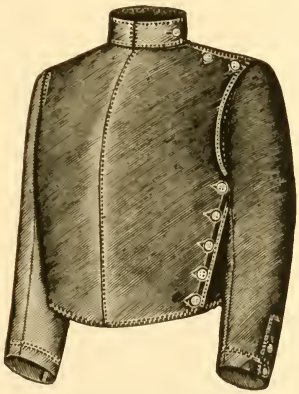
3. The judges shall have power to prohibit the use of any unusual guard which may give a competitor an advantage over his adversary.

An amateur fencer, as defined by the Amateur Fencers' League of America, is one who has never competed for money in public or private exhibition nor given instructions for money. A fencer who is known to frequently assist an instructor, or who is known to habitually attend a salle d'armes, assisting an instructor in the discharge of his duties, whether such assistance or work be paid for or not, cannot be considered an amateur.

No. 41—INCORRECT PARRY OF SECONDE.

EQUIPMENTS FOR FENCING

The equipment of a fencer should be selected from articles of good quality. Cheap supplies will prove the most expensive in the long run, for they will have to be replaced. The primary requisites are a jacket, a mask, foils and gloves. The jacket should be made of either canvas or leather, stiff enough to prevent serious injury from a heavy blow or from the jagged edges of a foil that should happen to break. Your throat must be well protected, therefore it is very necessary that the jacket have a high collar. There ought to be no space whatever between the lower edge of the mask and the top of your collar. The point of a foil will find its way through even the smallest of crevices and too many precautions cannot be taken.



FENCING JACKET.

As a rule jackets are padded so as to form a safe defense. When engaging in combat with a novice a side pad had best be worn. He is apt to be wild in his thrusts at times and you cannot afford to take chances. On the jacket should be sewn a heart shaped piece of scarlet cloth to form a target.

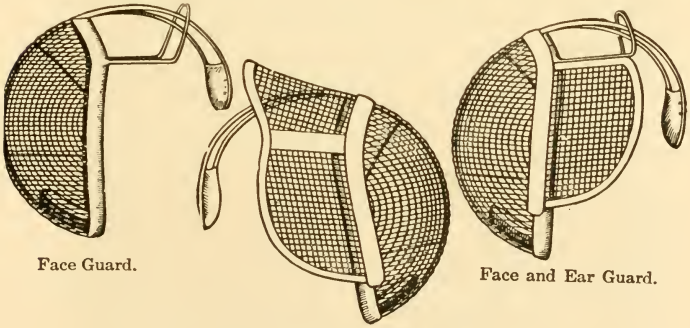
Spalding jackets are made of special quality brown canvas, with collar. There are buttons at cuffs, collar and left side. The Spalding jackets are well made in every respect and are of two

No. 42—LUNGE IN SECONDE (LOUIS SENAC) AND PARRY OF SECONDE.

qualities—canvas, at $3.50, and moleskin, at $4.50. Spalding plastrons, heavily padded and quilted and bearing a scarlet heart in the upper middle, for target purposes, may be had for $2.00 and $2.50.

FENCING PLASTRONS.

Every fencer should take especial care in the matter of his mask. It is best made of strong wire and framed firmly. Never use one in which the wires have spread in places if you value your eyesight and facial comeliness. Insist that the tabs or flaps cover the ears and do not be content without a good fit. Nothing is more disconcerting than a mask that con-



Face Guard.

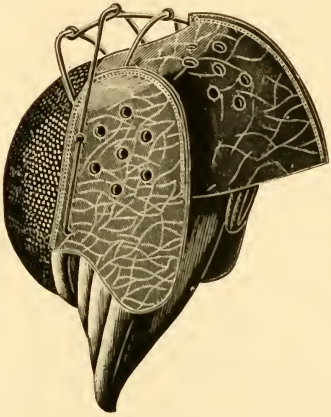
Face and Ear Guard.

Face, Ear and Forehead Guard.

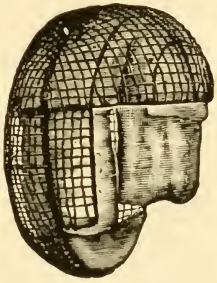
tinually bobs about on the head. The cost of a pair of Spalding masks, face guard, is $2.50; face and ear guards, $3.00; and face,

No. 43—ENGAGEMENT OF SECONDE.

ear and forehead guards, $3.50. Helmets made of heavy wire and well padded, cost $10.00 per pair, and a mask for heavy or light sabre fencing, made in the most practical style, equipped with sole



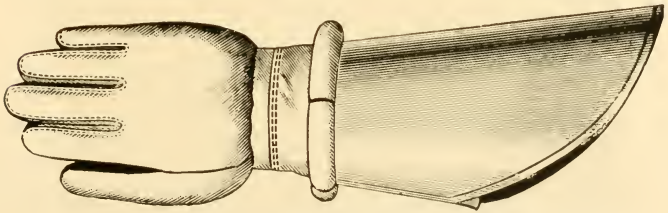
For Sabre Use.



Heavy Wire Helmet.

leather conical head and ear protection and heavy wire forehead shield, well ventilated and thoroughly padded, with special throat protector, cost $20.00 per pair.

But one glove is needed by the fencer. He uses it on his fencing hand as a means of protection. A stiff leather cuff or



FENCING GLOVE.

No. 44—A FEINT IN SECONDE.

Special Ladies Fencing Glove.

gauntlet is attached to guard the wrist. Choose a glove that is neither stiff nor cumbersome. The movements of your wrist and fingers must not be impeded in the least. The glove is of course padded and you should take care that the filling is distributed in an intelligent manner, so as not to put the hand in a sort of box, which will surely

Mousquetaire Pattern.

FENCING GLOVES.

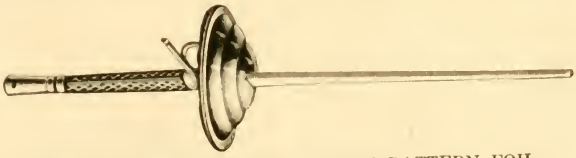
No. 45—INCORRECT POSITION FOR FEINT IN SECONDE.

[NOTE—Weight should be on left leg instead of on right. Right knee is bent too far forward.]

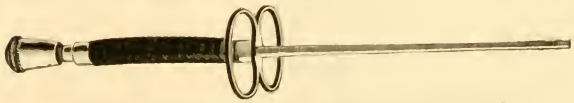
rob it of the much to be desired and absolutely necessary sensitiveness.

Spalding gloves are of varied sorts. French duelling gloves, soft leather, red or brown, are $2.00 each. A special ladies' fencing glove is sold for $1.00. Fencing gloves with no gauntlet may be purchased at Spalding's for $1.00. Gloves with a cuff gauntlet are $1.25, and with gauntlet to elbow, $1.50 each. A full padded glove, with extra long cuff for sword and rapier manipulation, costs $2.50.

The foil is of steel, light and tapering, and should have a button at its end. The blade is quadrangular in shape, is about thirty-

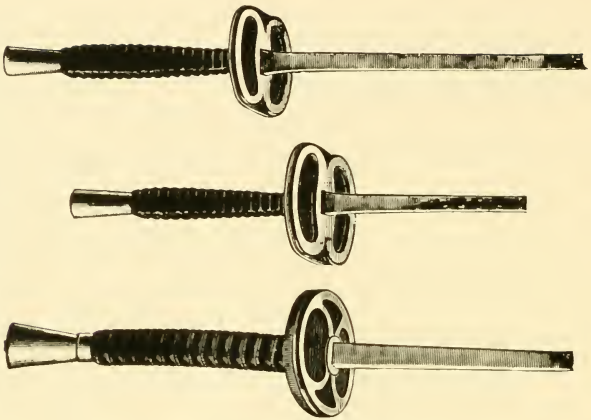


THE SFALDING SPECIAL ITALIAN PATTERN FOIL.

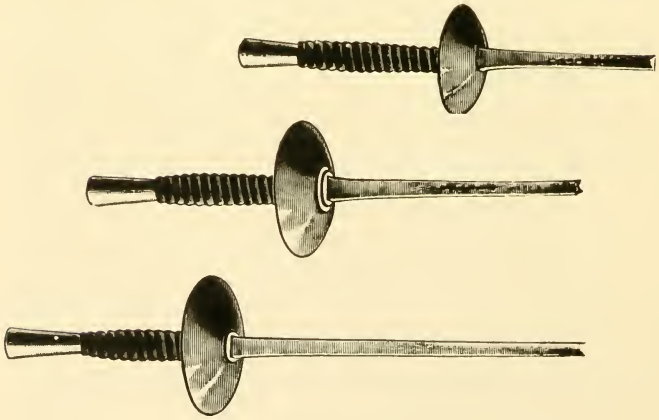


THE SPALDING SPECIAL DETACHABLE FOIL.
Blade can be removed instantly by merely detaching pommel.

three or thirty-four inches long, and is divided into two parts, the forte and the foible. The forte consists of the section extending from the hilt to one-third of the length of the steel. The foible is the remaining two-thirds, reaching to the point. Naturally the forte is thicker than the foible. From the hilt to the inward end of the foil extends the tongue, which is covered with a wooden frame called the grip. The grip is shaped to the conformation of the hand, permitting a firm grasp, and yet one that



"Figure 8" Guard.

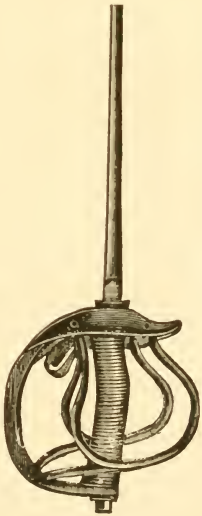


"Bell" Guard.

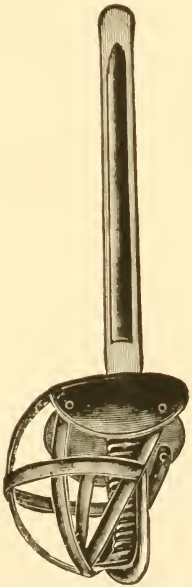
FOIL HANDLES, SHOWING TWO STYLES OF GUARDS.

may easily be changed to suit varying circumstances. The grip should not be too short. The cramping of the fingers produces unsatisfactory results in addition to tiring the hand and arm. Then, too, a little leeway may be put to good use at times. It

THE SPALDING SPECIAL DUELLING SWORD.



Haute Rapier.



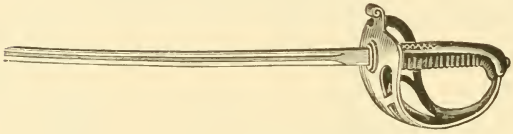
Combat Sword.

FENCING SWORDS.

enables you to unexpectedly lengthen your reach when such a maneuver would seem to give an advantage.

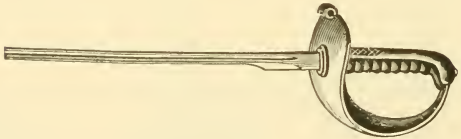
The foils themselves may be low priced, but it is advisable that you do not fail to equip yourself with blades of first class quality. A second rate weapon will be apt to snap, by reason of flaws or

poor temper, and, moreover, when bent, it will not always permit straightening to its former accuracy of shape.

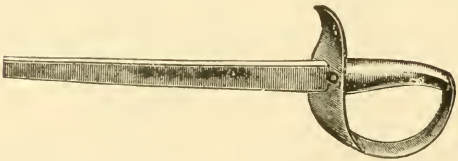


Regulation Style.

Vienna Style.



Italian Style.



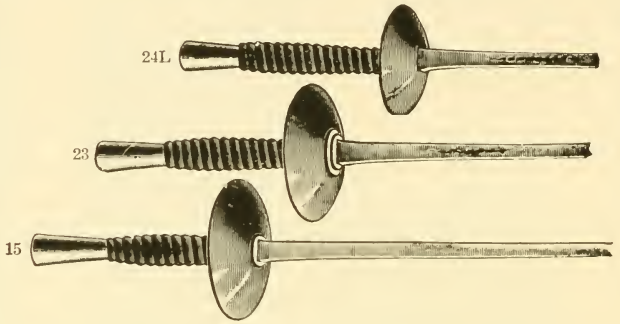
Wood.

BROADSWORDS,

Spalding's foils and swords are so infinite in variety that the prospective purchaser would best seek information in one of the regular catalogues issued by the firm. Foils graduate in price from $1.25 per pair to $15.00 per pair.

A. G. SPALDING & BROS.' LONDON HOUSE
53, 54, 55, FETTER LANE, E. C.

FENCING FOILS



Nickel-plated bell guard, leather covered handle, trimmings nickel-plated, Solingen 34 inch blade.

No. 15. Per pair, $2.75

Nickel-plated and buffed bell guard, leather covered handle, trimmings nickel-plated and polished, selected Coulaux blade, 34 inch.

No. 19. Per pair, $3.50

Reinforced bell guard, all trimmings nickel-plated and highly polished, leather covered handle, fine 34 inch engraved blade.

No. 23. Per pair, $5.00

Ladies' Foil, small bell guard and all trimmings nickel-plated and polished, leather covered handle, fine 34 inch engraved blade.

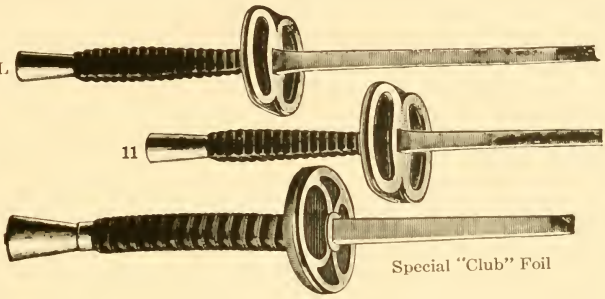
No. 24L. Per pair, $4.00

Handsomely illustrated catalogue of athletic goods mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

FENCING FOILS



Special "Club" Foil

Iron mountings, "figure 8" guard, corded handle.

No. 7. Per pair, $1.25

Japanned mountings, "figure 8" guard, leather covered handle, japanned pommel and 34-inch Solingen blade.

No. 11. Per pair, $2.50

Special "Club" Foil, nickel-plated and polished, improved "figure 8" guard and pommel, leather covered handle and 34 inch Coulaux blade.

No. 17. Per pair, $4.00

Ladies' Foil, nickel-plated and polished, "figure 8" guard, plush covered handle, mountings polished and plated, engraved 32 inch blade.

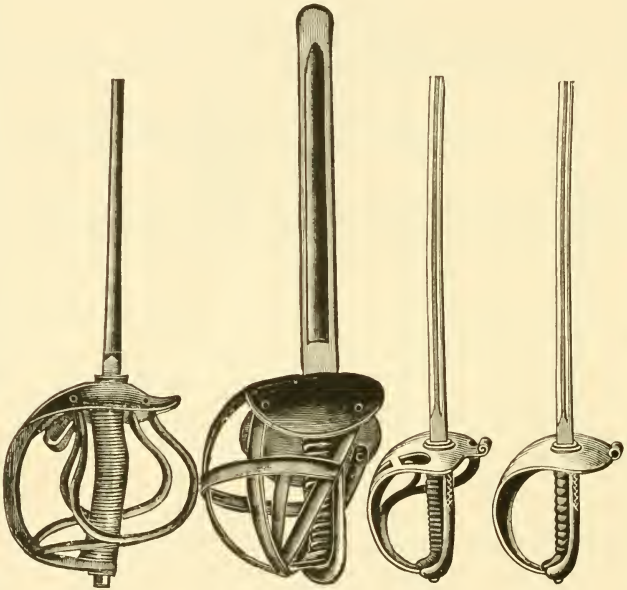
No. 14L. Per pair, $4.00

Send for Spalding's handsomely illustrated catalogue of all sports. Mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

FENCING SWORDS



No, 10 No. 15 No. 20 No. 25

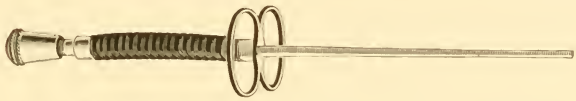
No. 10.	Haute Rapier, finest steel. . .	Per pair, $8.00
No. 15.	Combat Sword, regulation style. .	" 6.50
No. 20.	Broadswords, regulation style. .	" 10.00
No. 25.	Broadswords, Vienna style. .	" 10.00

Send for Spalding's handsomely illustrated catalogue of all sports. Mailed free to any address

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

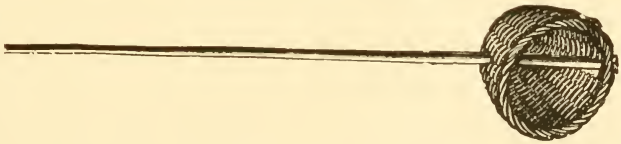
THE SPALDING SPECIAL DETACHABLE FOIL



No. IX. Nickel-plated and polished fittings, selected 34-inch Coulaux blade, handles specially corded. This foil is equipped with a special "figure 8" guard. Blade can be removed instantly by merely detaching pommel. . Per pair, $5.00

Extra blades for detachable foil; special Coulaux, full polished. . . . . Each, $1.00

FENCING STICKS



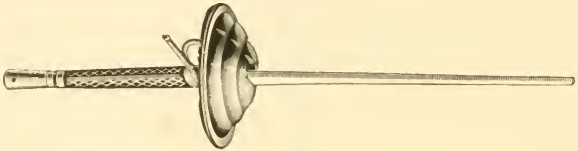
No. 40.	Sticks, complete.	Per pair, 50c.
No. 41.	Willow Basket Handles. . .	" 35c.
No. 42.	Hickory Sticks only. . . .	" 15c.

Send for Spalding's handsomely illustrated catalogue of all sports. Mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

THE SPALDING
SPECIAL ITALIAN PATTERN FOIL



No. 2X. Nickel-plated and highly polished fittings, best quality flat blade, grip of hard wood with engraved checkering or sharkskin covered, special reinforced bell guard, with steel finger cross-piece and lined with velvet covered pad. Blade can be removed instantly by merely detaching pommel. This foil is the product of one of the best makers in Europe, and not a copy of domestic manufacture. . . . . Per pair, $15.00

Extra blades for Italian pattern foil, flat style, best quality. . . . . Each, $1.50

FOIL BLADES

No. C.

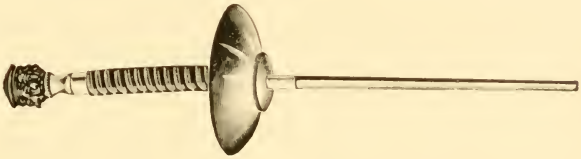
No. A. Fine Solingen Steel Blades, 34-inch. Each, 75c.
No. B. Fine Coulaux Steel Blades, 34-inch. " 75c.
No. C. Rubber Foil Buttons. . . Per pair, 10c.

Send for Spalding's handsomely illustrated catalogue of all sports. Mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

THE SPALDING SPECIAL DUELLING SWORD



Nickel-plated and polished fittings, fine quality three cornered blades, handle leather covered and wound with silver cord, reinforced 5 inch bell guard, heavy pommel, ornamented. Well made and of superior quality throughout.

No. 4X. Per pair, $7.00

Extra blades for duelling swords, three cornered, best quality. Each, $2.00

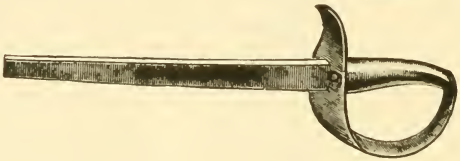
Send for Spalding's handsomely illustrated catalogue of all sports. Mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

BROADSWORDS

No. 35



No. 30

No. 35.	Italian style. . .	Per pair,	$10.00
No. 30.	Wood. . . .	"	2.00

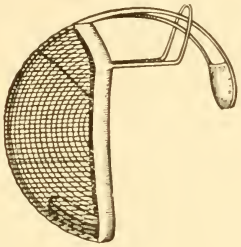
SWORD BLADES

No. 1.	For Rapier No. 10. . .	Each,	$1.25
No. 1 1-2.	For Sword No. 15. . .	"	1.50
No. 2.	For Sword No. 20. . .	"	2.00
No. 3.	For Sword No. 25. . .	"	2.50
No. 4.	For Sword No. 35. . .	"	2.50

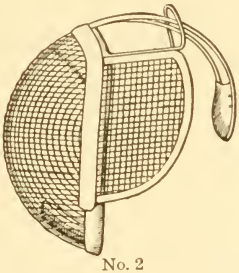
Spalding's handsomely illustrated catalogue of athletic goods mailed free to any address.

A. G. SPALDING & BROS.

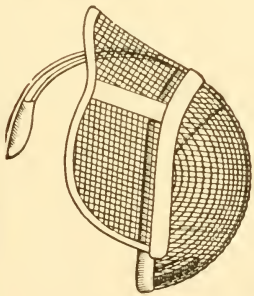
New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England



No. 1



No. 2



No. 3

FENCING MASKS

Extra Fine Quality, Close Mesh.

Face Guard only.

No. 1. Per pair, $2.50

Face and Ear Guards.

No. 2. Per pair, $3.00

Face, Ear and Forehead Guards.

No. 3. Per pair, $3.50

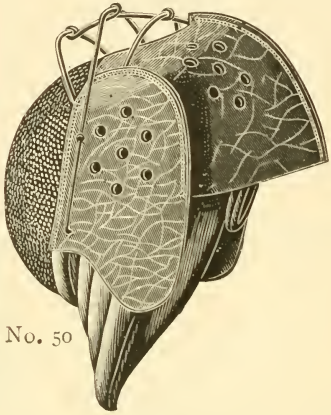
Send for Spalding's handsomely illustrated catalogue of all sports. Mailed free to any address.

A. G. SPALDING & BROS.

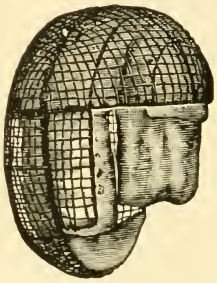
New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

FENCING MASKS

Extra Fine Quality, Close Mesh.



No. 50



No. 4

Helmet, heavy wire, well padded.
No. 4. Per pair, $10.00

Mask for heavy or light sabre fencing. Most practical style made. Equipped with sole leather conical head and ear protection and heavy wire forehead shield, well ventilated and thoroughly padded, with special throat protector.
No. 50. Per pair, $20.00

Spalding's handsomely illustrated catalogue of athletic goods mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

SPALDING'S FENCING JACKETS

Made of special quality brown canvas, with collar. Buttons at cuffs, collar and left side. Well made and an excellent garment in every respect.

No. C. Canvas Fencing Jacket. . . Each, $3.50

No. M. Same as above, but made of good quality moleskin. . . Each, $4.50

FENCING SHOES

No. L. Buckskin upper, red goat trimmings, elkskin sole. . . . . Per pair, $7.50

No. LW. Same as No. L, in women's sizes. " 7.50

No. 166. Low cut shoe, selected leather, extra light, and elkskin sole. . . . . Per pair, $2.50

No. 1. Low cut canvas, patent rubber soles. " 1.25

Spalding's handsomely illustrated catalogue of athletic goods mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

No. 2

No. 3

FENCING PLASTRONS

HEAVILY PADDED AND QUILTED.

Covering chest and right side.

No. 2. Each, $2.00

Covering chest and right and left side.

No. 3. Each, $2.50

For women; same style as No. 3.

No. 3L. Each, $2.50

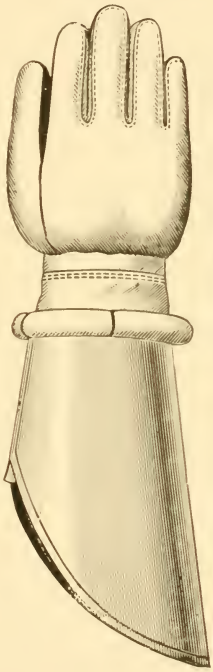
Handsomely illustrated catalogue of athletic goods mailed free to any address.

A. G. SPALDING & BROS.

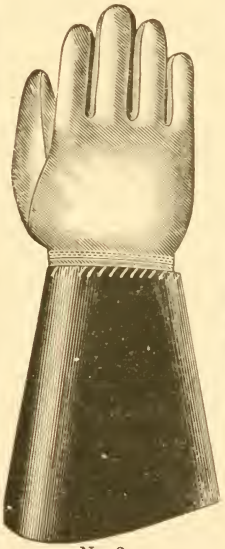
New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

FENCING GLOVES

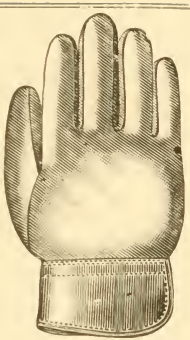
For Right Hand,
Heavily Padded.



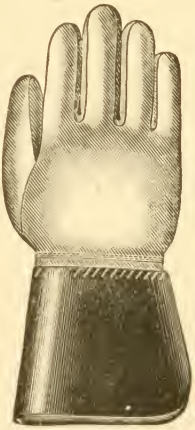
No. 5



No. 3



No. 1



No. 2

No. 5. Full padded, with extra long leather cuff, for sword or rapier fencing. Each, $2.50

No. 3. Gauntlet to elbow. . . . Each, $1.50

No. 2. Cuff Gauntlet. . . . . " 1.25

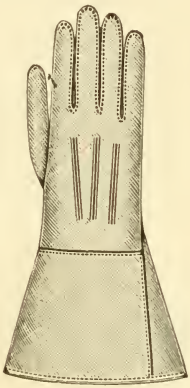
No. 1. No Gauntlet. . . . . " 1.00

A. G. SPALDING & BROS.

New York, Boston, Buffalo, Chicago, Minneapolis, Philadelphia, St. Louis, Baltimore, Denver, Washington, Kansas City, Pittsburg, San Francisco, Montreal, Can., London, England

FRENCH DUELLING GLOVES

(*Mousquetaire Pattern*)



No. 6

No. D

Made of special soft leather, red or brown in color. Back of glove and fingers lightly padded. Extra long soft gauntlet.

No. D. Each, $2.00

SPECIAL LADIES' FENCING GLOVE

Made of white or buff colored buck leather, unpadded, flexible gauntlet.

No. 6. Each, $1.00

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

Ten Minutes' Exercise for Busy Men

By Dr. Luther Gulick

Dr. Gulick says: "The experience of years has demonstrated the efficiency of the exercises contained in 'Ten Minutes' Exercise for Busy Men' in securing the ends for which they were devised. Many letters have been written by men, testifying to the great benefit which they have secured from these few minutes of simple but vigorous work.

"* * * The correspondence schools of physical training have come into great activity. Their general aim is to build up big muscles. A somewhat careful investigation of them satisfies me that they are inferior to the exercises in this drill for purposes of building up vigor and manliness.

"One of the most vigorous claims of some of these schools, namely, that the heart particularly is benefited by their work, is false, for I have had case after case of men whose hearts have been injured by taking the correspondence schools' work when they were not in condition for it.

"The exercises in 'Ten Minutes' Exercise for Busy Men' are recommended with the confidence of long, successful use. The results secured are better than those possible from the correspondence school work in the specific directions mentioned."

PRICE BY MAIL 10 CENTS

American Sports Publishing Co.

16-18 Park Place
New York

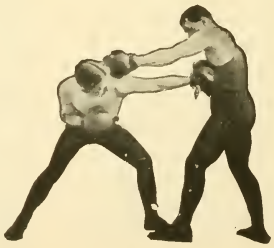
HOW TO BECOME A BOXER

For many years publications have been issued on the art of boxing that to a certain extent did not enable the novice nor the youth to become proficient in the manly art. There is probably no man in America better qualified to teach boxing than Prof. William Elmer, and in his book on the subject he goes into it very exhaustively. The book contains about seventy full page illustrations, showing how each blow is to be made, how to attack and how to defend yourself. It shows how the hands must be held and the positions to take, with descriptions that are so accurate that any boy can take them, open them up and with a young friend become proficient. Besides being a fully illustrated book on the art of self-defence, it contains nearly all the photographs of the leading American boxers and the positions they take, which in itself is instructive; the different rules under which all contests are held, and articles which will interest anyone on the question of physical education. In order to make this publication the most accurate one issued, Prof. Elmer had his sparring partner posed personally for all the illustrations.

PRICE BY MAIL 10 CENTS.

American Sports Publishing Co.

16–18 Park Place, New York.



"Physical Training Simplified"

..SERIES..

By PROF. EDWARD B. WARMAN

Author of "Practical Orthœpy and Critique;" "Gestures and Attitudes;" "Delsarte Philosophy;" "The Voice—How to Train It, How to Care for It," "How to Read, Recite and Impersonate."

A Complete Course of Physical Training for Home Use—In Four Series.

No. 149—Spalding's Athletic Library. THE CARE OF THE BODY. Price 10 cents.

No. 142 — Spalding's Athletic Library. PHYSICAL TRAINING; complete, thorough, practical; no apparatus. Fully adapted for both sexes. Price 10 cents.

No. 166—Spalding's Athletic Library. INDIAN CLUB EXERCISES. Price 10 cents.

No. 185 — Spalding's Athletic Library. HEALTH INFLUENCED BY UNDERWEAR; HEALTH INFLUENCED BY INSULATION; HEALTH INFLUENCED BY COLOR; EXERCISE — WHO NEEDS IT? Price 10 cents.

These books form a complete course in physical development for any man or woman, and should be read by all who desire a perfect body.

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.

London, England

Spalding "Highest Quality" Sweaters

MADE of the very finest Australian lambs' wool, and exceedingly soft and pleasant to wear. They are full fashioned to body and arms and without seams of any kind. The various grades in our "Highest Quality" Sweaters are identical in quality and finish, the difference in price being due entirely to variations in weight.

We call special attention to the "Intercollegiate" grade which is exclusively used by all Intercollegiate players. They are considably heavier than the heaviest sweater ever knitted and cannot be furnished by any other maker, as we have exclusive control of this special weight.

No. **A.**	"Intercollegiate," special weight.	**$6.00**
No. **B.**	Heavy Weight.	**5.00**
No. **C.**	Standard Weight.	**4.00**

Colors: White, Navy Blue, Black, Gray, Maroon and Cardinal. Other colors to order at an advanced price. Prices on application. All made with 10-inch collars. Sizes, 28 to 44.

Striped Sweaters

Same quality as our No. B. Sizes 32 to 42 inches. Colors: Red and Black, Navy and Red, Orange and Black, Navy and White. Stripes 2 inches wide.

No. **BS.** Striped Sweaters. Each, **$5.50**

Any other combination of colors to order only at an advanced price.

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
St. Louis, Boston, Buffalo, Baltimore
Denver, Minneapolis, Kansas City, Montreal, Can.
London, England

A. G. SPALDING & BROS.

ARE THE LARGEST MANUFACTURERS IN THE WORLD OF GYMNASTIC APPARATUS

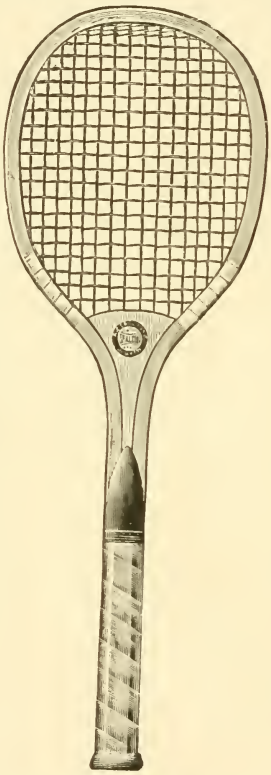
They have equipped nearly all the large college gymnasiums as well as schools, athletic clubs and public playgrounds. Spalding's apparatus is standard in every way. The greatest care is taken in its construction. Only the finest material is used. The construction is intelligently and correctly supervised by mechanical experts of high standing. It is immaterial how large or small the gymnasium is, Spalding's should be consulted. Blue prints and estimates furnished free on application.

A. G. SPALDING & BROS.

Gymnasium Factory:

CHICOPEE FALLS . . . . MASS.

Spalding's Squash Tennis Rackets



No. 20

Frames made of finest selected white ash, finished with rounded edges and high polish.

No. 16. Bound at shoulders, strung with white oriental gut, combed cedar handle. . Each, $2.50

No. 18. Bound at shoulders, strung with white oriental gut, horsehide wound handle. Each, $3.00

No. 19. Bound at shoulders, strung with black lambs' gut, combed cedar handle, head slightly smaller than the above. $3.50

No. 20. Bound at shoulders, strung with black lambs' gut, horsehide wound handle, head same as in No. 19. . . Each, 4.00

No. 9. Squash Tennis Balls, Championship quality; special stitching. White, Black or Red. Felt covered. Per dozen, $4.00

A. G. SPALDING & BROS.

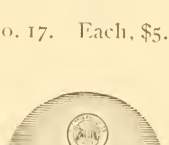
New York Chicago Philadelphia San Francisco
Boston Baltimore Buffalo Kansas City
St. Louis Minneapolis Denver Washington
Montreal, Can. London, England

No. 17

SPALDING'S SQUASH RACQUETS

Bats made of finest selected ash; strung with best quality gut; grip wound with white kid; best grade throughout.

No. 17. Each, $5.00



Imported best quality 1 11-16 inch rubber balls; black or red enameled.

No. S. Per dozen, $2.50

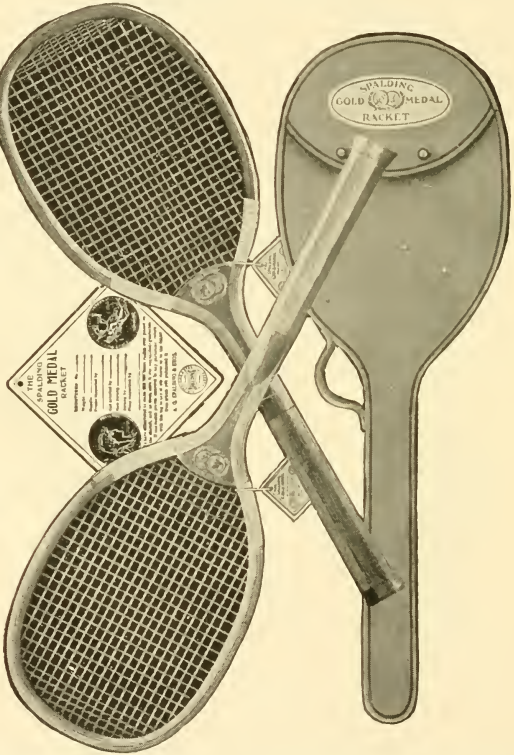
Spalding's handsomely illustrated catalogue of athletic goods mailed free to any address.

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Montreal, Can, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Washington, London, England

THE SPALDING
"GOLD MEDAL" RACKET

ABSOLUTELY PERFECTION



Enclosed in mackintosh cover. Tag attached to each racket gives particulars of special inspection.

The Spalding Gold Medal Racket, $8.00
With cane handle, 50 cents extra

THE SPALDING "GOLD MEDAL" RACKET

FOR some time past we have been working on the Spalding Gold Medal Racket. Taking one of the Spalding Expert shape frames as a basis, various methods of stringing have been tried with the object of getting just the happy medium of firmness and resiliency demanded in the stringing of a tennis racket by the expert player, and in presenting the No. A and No. B styles, as illustrated on opposite page, it is our firm belief that every virtue demanded in the stringing of a tennis racket is contained in one or the other, and they are bound to meet with the favor of even the most critical.

Frames of absolutely best quality white ash, finished with a high polish and bound at shoulders. Throat-piece of polished mahogany and handle of best grade mahogany, either 5, 5 1-4 or 5 1-2 inches circumference, combed. Stringing of clearest and absolutely best quality lambs' gut.

Send for Spalding's handsomely illustrated catalogue of tennis and all athletic sports. Sent free to any address

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Montreal, Can., Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Washington, London, England

Model A

The Spalding Model Rackets

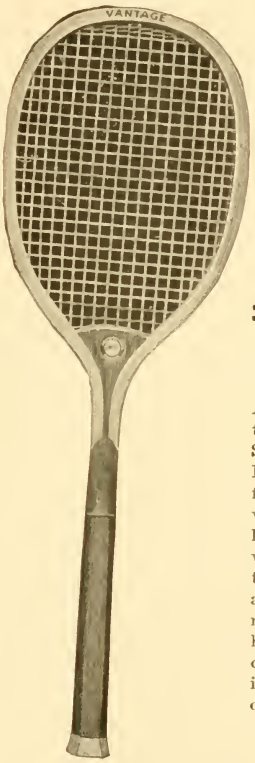
Each model is distinctive, but quality the same throughout. Perfect balance assured. Quality of material and workmanship the best ever put in an article of this kind. Frame of specially selected highly polished white ash, beveled; polished mahogany throat-piece. Hand made throughout and strung with finest quality lambs' gut; leather capped handle.

Model C

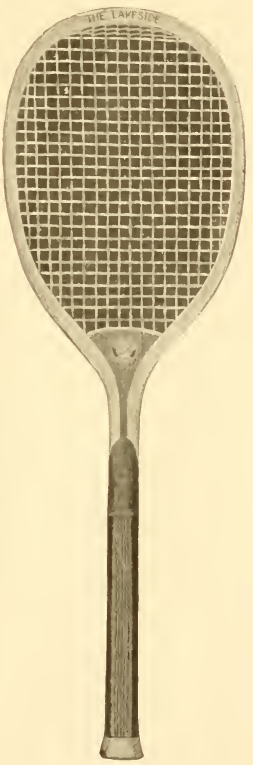
No. 14.	MODEL A.	Mahogany handle. . .	Each, $6.00
No. 15.	MODEL D.	Mahogany handle. . .	" 6.00
No. 13.	MODEL C.	Cane spliced handle. .	" 7.00

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
Boston, Baltimore, Buffalo, Kansas City
St. Louis, Minneapolis, Denver, Washington
Montreal, Can. London, England



The Spalding Tennis Rackets



All modeled on the expert Spalding shape. Frames of the finest selected white ash, highly polished, with mahogany throat-piece and combed mahogany handle; leather capped; stringing of good quality Oriental gut.

No. 6.	THE VANTAGE.	Each, $3.50
No. 5.	THE LAKESIDE. Extra large handle.	" 2.50
No. 4.	THE GREENWOOD. . . .	" 2.00

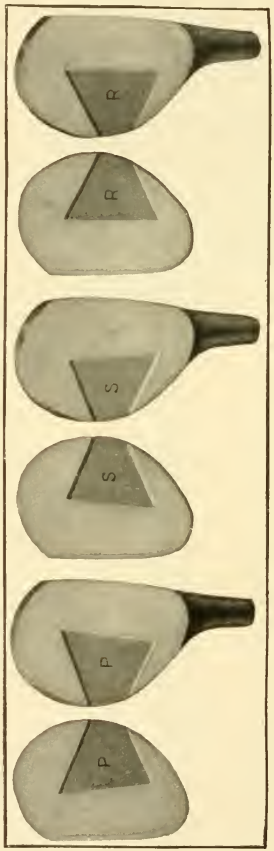
A. G. SPALDING & BROS.

New York	Chicago	Philadelphia	San Francisco
Boston	Baltimore	Buffalo	Kansas City
St. Louis	Minneapolis	Denver	Washington
	Montreal, Can.	London, England	

The Travis Patent Drivers and Brassies

Mr. W. J. Travis, Amateur Champion of the United States and the United Kingdom, has granted us the sole right to manufacture The Travis Patent Driver and Brassie. Mr. Travis, who has probably studied the art of playing golf, based upon "cause and effect," more thoroughly and with better results than any other man since golf was first played, has found by constant practice that the art of straight driving can be acquired by weighting the head in such a way that the clubs slice or pull. He has patented this mechanical idea, and we are now selling clubs which are stamped "P," "S" and "R"—Pull, Slice, Regular. If you are in the habit of pulling your ball, buy a club stamped "S," and the mechanical construction of the club, by causing the ball to slice, will neutralize your pull; vice versa, if you slice, buy a Pulling club; if you naturally drive fairly straight, buy a Regular. The balance of all the clubs is perfect; the shafts are selected to suit the heads, of which there are numerous models, and that Mr. Travis uses these clubs himself is the best proof that the clubs are O. K. in every respect.

Travis Patent Drivers and Brassies
Each, $3.00



A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England

Spalding's Model T Putters

Model A, Narrow Head

Styles A and B

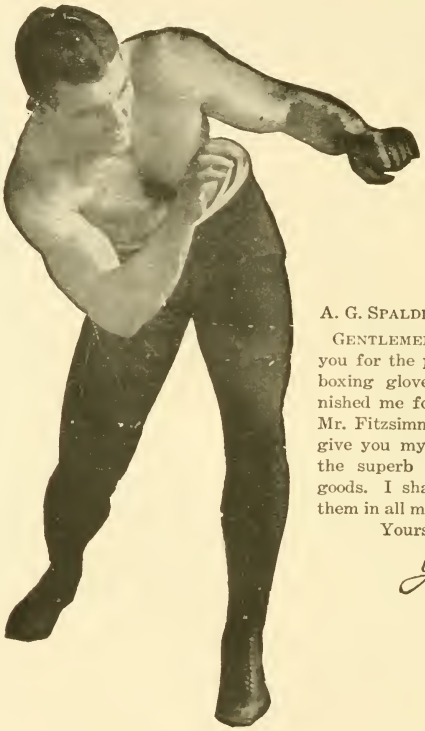
Model B, Broad Head

These are putters manufactured from models made expressly for Mr. Travis. They are made of wood heavily weighted with lead. Attached to face of head, and covering face entirely, is a scored brass plate. The shaft is placed directly behind point of impact. The balance is perfect and the clubs certainly feel "just right." Made in two models.

Spalding's Model T Putters. Each, $3.00

A. G. SPALDING & BROS.

New York	Chicago	St. Louis	Washington	San Francisco
Boston	Minneapolis	Baltimore	Kansas City	Montreal, Can.
Buffalo	Philadelphia	Denver	Pittsburg	London, England



From Champion Jeffries

A. G. SPALDING & BROS.

GENTLEMEN—I wish to thank you for the perfect shoes and boxing gloves that you furnished me for my fight with Mr. Fitzsimmons, and also to give you my indorsement for the superb quality of these goods. I shall expect to use them in all my future contests.

Yours very truly,

Jas J Jeffries

Send for Spalding's handsomely illustrated catalogue of athletic sports. Mailed free to any address.

A. G. SPALDING & BROS.

New York	Chicago	Philadelphia	San Francisco
Boston	Baltimore	Buffalo	Kansas City
St. Louis	Minneapolis	Denver	Montreal, Can.

London, England

ROSE VILLA, Bensonhurst, N. Y., Feb. 15, 1902.

A. G. SPALDING & BROS.

GENTLEMEN—You no doubt have seen by the Associated Press dispatches that I am matched with James J. Jeffries to contest for the championship of the world during the month of May, next. I am going to make an earnest effort to win back the championship, and want to be in fine fettle when I enter the ring. I have always used your gloves in every important battle, and as I can find nothing to compare with the Spalding gloves and striking bags you make, I want you to forward at once a set of 5-ounce "Specials," and a set of the 10-ounce training gloves.

I am going to have Gus Ruhlin assist me in training, and when I get well under way, will forward an additional order, so that I may not be handicapped for want of apparatus.

Kindly forward bill, and I will send a New York draft to balance account. With regards,

Yours very truly,

Robert Fitzsimmons

A. G. SPALDING & BROS.

New York	Chicago	Philadelphia	San Francisco
Boston	Baltimore	Buffalo	Kansas City
St. Louis	Minneapolis	Denver	Montreal, Can.
	London, England		

Copyright, 1901, by J. Hall, 1456 Broadway, New York

From Young Corbett

A. G. SPALDING & BROS.

GENTLEMEN—I have carefully inspected the glove you are manufacturing, called the "Spalding Special" Contest Glove, and after a thorough examination must confess it is by far the most comfortable glove I have ever had on my hand. It possesses all the requirements, and I am fully satisfied it will gain universal recognition and will be adopted by all the promoters throughout the country. The idea of being made of special kid leather, and also being lined with a special tanned perspiration proof leather, makes it doubly strong, for it can stand any amount of rough usage without becoming unfit for use, as in most instances, after a glove becomes wet with perspiration it stretches, gets out of shape and is utterly worthless. I gave the glove a thorough trial and am confident you have hit the nail on the head, and have no hesitancy in recommending the article in question to those who are interested.

Yours very truly,

Young Corbett

Featherweight Champion of the World.

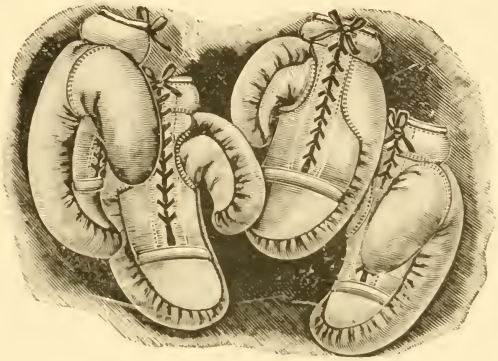
Send for Spalding's handsomely illustrated catalogue.
Mailed free to any address.

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
Boston, Baltimore, Buffalo, Kansas City
St. Louis, Minneapolis, Denver, Montreal, Can.
London, England

THE

SPALDING CHAMPIONSHIP BOXING GLOVES



The Spalding "Championship Gloves" are endorsed by all champions and have been exclusively used for years in championship contests and in training. The material and workmanship are of highest quality, the fit is perfect, and by their peculiar construction, absolutely prevent any chance of injury to the hands or wrists. Each set is carefully inspected before packing, and guaranteed in every particular. Made in three sizes, in sets of four gloves.

No. 115. The Spalding "Championship" Glove, 5 oz. Per set, $6.00
No 116. The Spalding "Championship" Glove, 6 oz. " 6.00
No. 118. The Spalding "Championship" Glove, 8 oz. " 6.00

THE SPALDING "SPECIAL" No. 218

Same style as our Championship Gloves, but not quite so high a quality in material or workmanship.

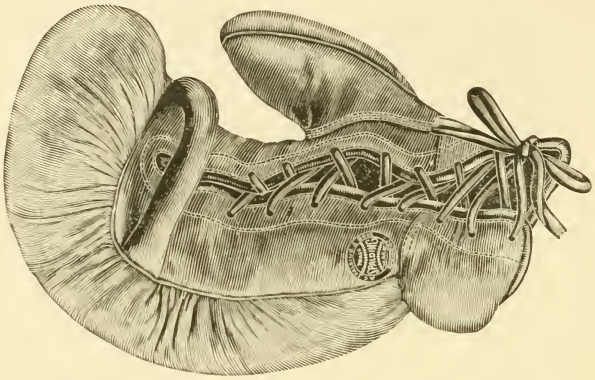
No. 218. The Spalding "Special" Glove. . . Per set, $4.00

Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
Boston, Baltimore, Buffalo, Kansas City
St. Louis, Minneapolis, Denver, Montreal, Can.
London, England

BOXING GLOVES



Cut illustrates the patent palm lacing and patent palm grip referred to in descriptions of following boxing gloves. With these improvements we believe our line is absolutely the finest on the market. The patent palm lacing insuring a snug fit at all times is a very valuable feature, and the patent palm grip we know will be appreciated by those who want gloves that are up-to-date in every particular.

No. **11.** Corbett pattern, large 7 oz. glove, gambia tan leather, padded with best curled hair, patent palm lacing, padded wristband, patent palm grip. Substantially made throughout for hard usage. . . . . Per set, **$4.50**

No. **9.** Regulation 5 oz. glove, otherwise same as No. 11. **4.50**

No. **13.** Corbett pattern, olive tanned leather, well padded with hair, patent palm lacing and patent palm grip. Per set, **$4.00**

No. **14.** Regulation 5 oz. glove, dark wine color, padded wristband, patent palm lacing and palm grip. . Per set, **$3.25**

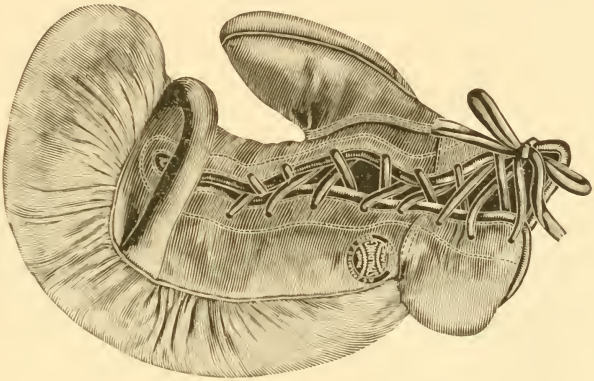
Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.

London, England

BOXING GLOVES



Cut illustrates the patent palm lacing and patent palm grip referred to in descriptions of following boxing gloves. With these improvements we believe our line is absolutely the finest on the market. The patent palm lacing insuring a snug fit at all times is a very valuable feature, and the patent palm grip we know will be appreciated by those who want gloves that are up-to-date in every particular.

No. **15.** Corbett pattern, soft tanned leather, well padded with hair, padded wristband, patent palm lacing and patent palm grip. . . . . Per set, **$3.00**

No. **17.** Corbett pattern, craven tan leather, well padded with hair, patent palm lacing, patent palm grip and padded wristband, ... Per set, **$3.00**

No. **19.** Corbett pattern, craven tan leather, well padded with hair, patent palm grip and patent palm lacing. Per set, **$2.50**

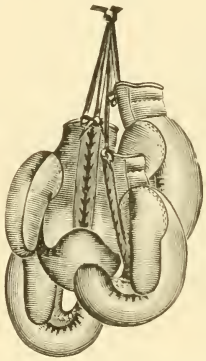
No. **21.** Corbett pattern, grip and cuffs of olive tanned leather, balance of glove finished in dark wine color tanned leather. Well padded with hair and patent palm lacing. Per set, **$2.00**

Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

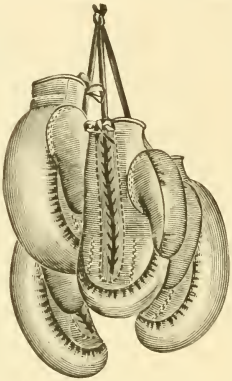
New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.
London, England

YOUTHS' GLOVES



No. 35. Corbett Pattern.

ALL STYLES, PADDED WITH HAIR



No. 25. Regular Pattern.

No. **45.** Youths' Championship Glove, Corbett pattern, fine quality olive tanned leather, extra well finished and double stitched. Patent palm lacing and patent palm grip. . Per set, **$2.50**

No. **35.** Youths' size, Corbett pattern, soft craven tan leather, well padded, patent palm lacing and patent palm grip. Per set, **$2.00**

No. **30.** Youths' size, Corbett pattern, soft tanned leather, patent palm lacing. . . . . Per set, **$1.75**

No. **25.** Youths' size, regular pattern, soft tanned leather, patent palm lacing. . . . . Per set, **$1.25**

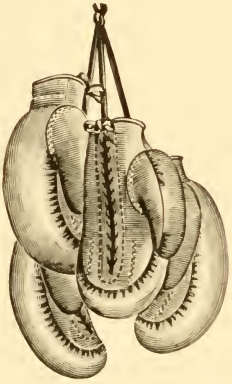
No. **26.** Youths' size, regular pattern, dark tanned leather, elastic wristband. . . . . Per set, **$1.00**

Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.
London, England

BOXING GLOVES



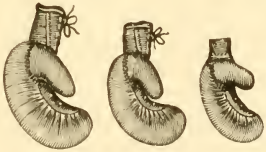
REGULAR PATTERN

No. **23.** Regular pattern, outer handpiece of olive tanned leather, grip and cuffs of darker shade, hair padded and patent palm lacing. Set, **$1 50**

No. **24.** Regular pattern, outer handpiece of dark wine color tanned leather, grip and cuffs of darker shade; hair padded, elastic wristband. Set, **$1.00**

MINIATURE BOXING GLOVES

Well made and leather of good quality. The B and C styles will fit the hand of a small child. They are copies of our regular Corbett style men's gloves, are nicely padded and have laced wristband.



C P A

No. **C.**	Large size, laced.	Per set,	**$1.00**
No. **B.**	Medium size, laced.	"	**.75**
No. **A.**	Small size, plain.	"	**.50**

Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.
London, England

HOW TO PUNCH THE BAG

W. H. ROTHWELL
("Young Corbett")

BY

YOUNG CORBETT

(W. H. ROTHWELL)

The most complete book on bag punching ever written. All the various movements clearly explained and illustrated. The photographs were taken especially for this book at Young Corbett's training quarters in New York, and cannot be seen elsewhere.

Fancy bag punching described by W. F. Keller, champion fancy bag puncher.

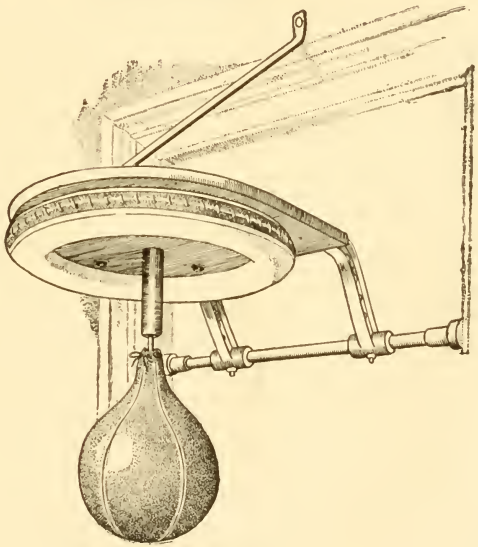
PRICE TEN CENTS

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.
London, England

The Spalding Patent Inflated Striking Bag Disks

Patent Pending



DOORWAY STYLE

Is bracketed out from a doorway bar, having a single overhead brace, which is screwed to the wall above the door. The doorway bar is made of iron pipe having rubber cushions on ends. Turning the pipe causes the end sockets to spread, jamming the cushions against the sides of door and making the bar firm and rigid. The bar may also be used as a "chinning" horizontal bar. In ordering, state width of doorway.

No. BR. Complete, without bag. . . Each, $10.00

Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

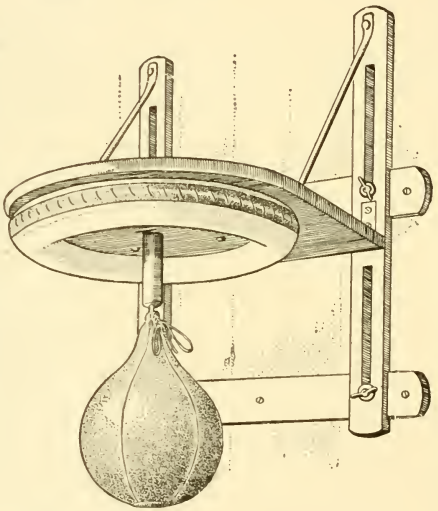
New York	Chicago	Philadelphia	San Francisco
Boston	Baltimore	Buffalo	Kansas City
St. Louis	Minneapolis	Denver	Montreal, Can.

London, England

The Spalding Patent Inflated Striking Bag Disks

Patent Pending

WE need not dilate on the healthful attributes so generally recognized, but if anything can make bag-punching more popular we think the style disks we introduce this season will go far in that direction. No complaint is more common, in reference to the ordinary platform, than the annoyance caused by its vibration and noise. So far as it is physically possible we have eliminated both of these disagreeable features. The bag does not hit against a solid frame, but instead we have a pneumatic cushion, and consequently there is no more noise than that occasioned by the fist tapping the bag, while on the same account the vibration is reduced to a minimum.



ADJUSTABLE STYLE

Can be raised or lowered simply by loosening the jamb thumb-nuts. Is perfectly firm and solid when thumb-nuts are tightened and has a long space for adjustment.

No. AR. Complete, without bag. Each, $10.00

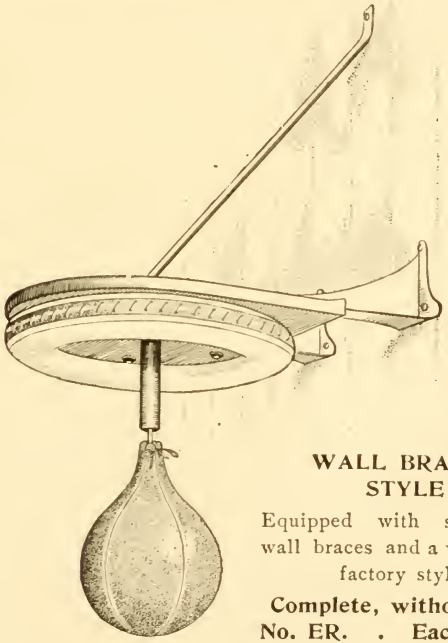
Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
St. Louis, Boston, Buffalo, Baltimore
Denver, Minneapolis, Kansas City, Montreal, Can.
London, England.

The Spalding Patent Inflated Striking Bag Disks

Patent Pending



WALL BRACED STYLE

Equipped with substantial wall braces and a very satisfactory style.

Complete, without bag.
No. ER. . Each, $7.50

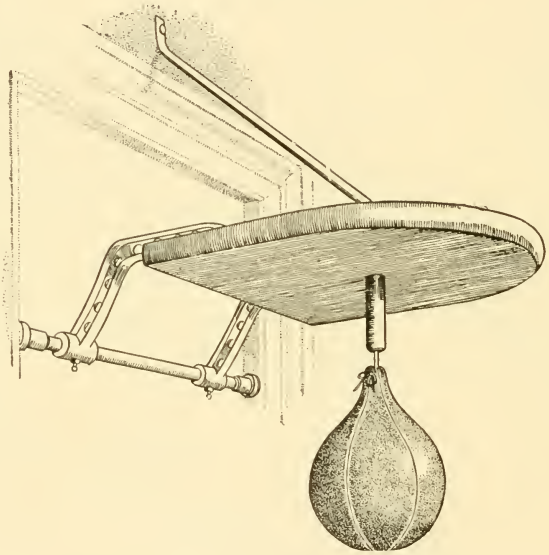
Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.
London, England

The Spalding Patent Solid Striking Bag Disks

Patent Pending



DOORWAY STYLE

Similar to No. BR, except the inflated feature.

No. DR. Complete, without bag. . . Each, $7.50

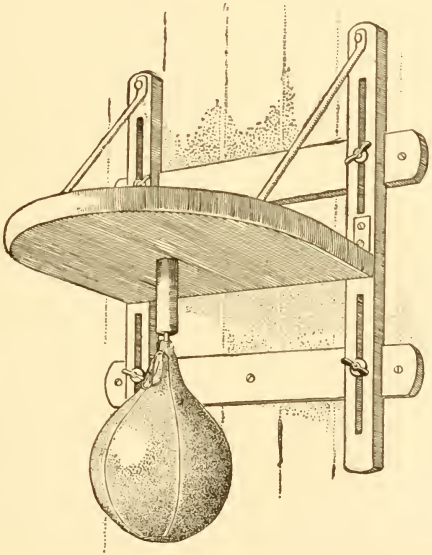
Handsomely illustrated catalogue mailed free to any address.

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
St. Louis, Boston, Buffalo, Baltimore
Denver, Minneapolis, Kansas City, Montreal, Can.
London, England

The Spalding Patent Solid Striking Bag Disks

Patent Pending



THE solid disk for striking bags will always hold a high place in the estimation of many on account of the variety of work it permits. The style which we originally introduced some years ago is the one which has been imitated most generally, but in all these substitutes the makers, while making them lighter, have uniformly neglected the most essential point and have produced an article flimsy and unsatisfactory to a degree.

A striking bag disk must be substantial if it is to be of use, and in the various styles, both adjustable and braced, this feature has not been neglected, while we have striven to put out a disk which is suitable for home use and moderate in price.

ADJUSTABLE STYLE

Similar to No. AR, except the inflated feature.

No. CR. Complete, without bag. . . Each, $7.50

Handsomely illustrated catalogue mailed free to any address.

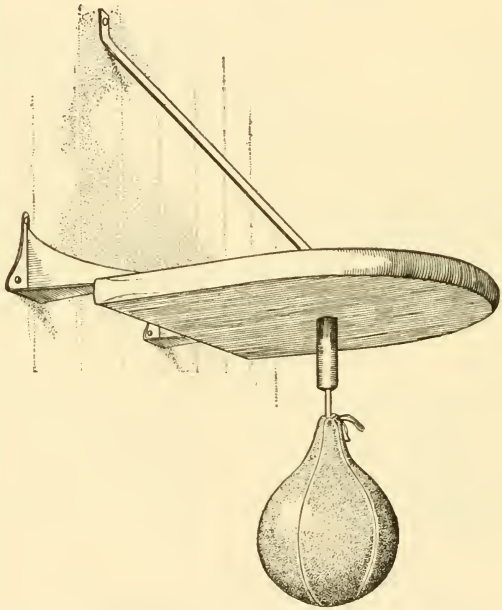
A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.

London, England

The Spalding Patent Solid Striking Bag Disks

Patent Pending



WALL BRACED STYLE

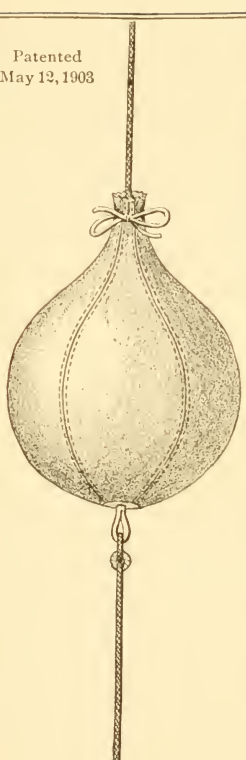
Similar to No. ER, except the inflated feature

No. FR. Complete, without bag. . . Each, $5.00

A. G. SPALDING & BROS.

New York
Boston
St. Louis
Chicago
Baltimore
Minneapolis
Philadelphia
Buffalo
Denver
San Francisco
Kansas City
Montreal, Can.
London, England

Patented
May 12, 1903



The Spalding

PATENTED

Double End Bag

Made of finest selected Napa tan leather, and workmanship of same quality as in our "Fitzsimmons Special" Bag. Double stitched, welted seams, best quality Para rubber bladder. An extremely durable and lively bag. Complete in box and carefully inspected before packing.

No. 7. Complete in box. . . Each, **$5.00**

No. 6. Extra fine olive tanned leather cover, double stitched, welted seams. Extra well made throughout. . . Complete, **$4.00**

No. 5. Regulation size, specially tanned glove leather cover, welted seams, double stitched and substantially made. . Complete, **$3.50**

No. 4½. Regulation size, fine maroon tanned leather and welted seams. Well finished throughout. . . . Complete, **$3.00**

No. 4. Regulation size, fine grain leather cover and well made throughout, double stitched. . . . . Complete, **$2.50**

No. 3 Regulation size, substantial red leather cover, reinforced and welted seams. **$2.00**

No. 2½. Medium size, good quality, dark olive tanned leather, well put together, and welted seams. . . . . Complete, **$1.50**

No. 2. Medium size, good light russet tanned leather, substantially made, double stitched. . . . . Complete, **$1.00**

Each bag complete in box, with bladder, rubber cord for floor, wooden ball and rope for ceiling attachment.

EXTRA BLADDERS

No. B. Bladder for Nos. 2, 2½ and 3. **50c.**
No. 2S. Bladder for Nos. 4, 4½, 5 and 6. **50c.**
Above bladders are carefully inspected and tested before packing, but otherwise not guaranteed in any way.

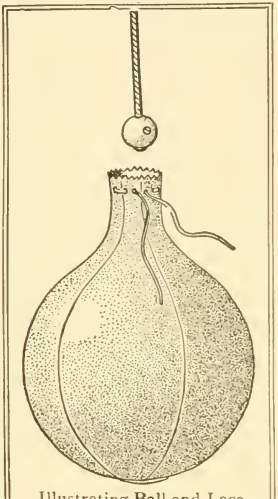
No. 0S. Bladder for No. 7, pure gum and fully guaranteed. . . . Each, **$1.00**

No. D. Elastic floor attachment for all styles double end bags, best quality cord. Each, **50c.**

A. G. SPALDING & BROS.

New York, Boston, St. Louis, Chicago, Baltimore, Minneapolis, Philadelphia, Buffalo, Denver, San Francisco, Kansas City, Montreal, Can.
London, England

THE SPALDING PATENT STRIKING BAG



Illustrating Ball-and-Lace Fastening

This bag will swing true because it is built that way. It cannot make a false move, no matter how hard it is hit. No loop to interfere with rope, and the most certain in its action of any on the market. It is made with a lace running around the neck, like a draw-string. Inflate the bladder, drop the wooden ball into the opening at the top and pull the lace tight; then regulate the length of the rope and fit bag to your platform. The idea has met with such general approval that we are now making our entire line on the same principle.

No. **19.** Made of highest quality Patna kid, the lightest and strongest of leather. Sewed with silk, double stitched and reinforced throughout. Especially suitable for exhibition work, and the fastest bag made. . Each, **$7.00**

No. **18.** Made of finest selected Napa tanned leather, extra well made; double stitched, welted seams and reinforced throughout. For training purposes particularly this bag will be found extremely satisfactory in every respect. The "Fitzsimmons Special." . . . . . Each, **$5.00**

No. **18S.** Same as No. 18, but smaller in size and lighter. Intended for very speedy work. . . Each, **$5.00**

Each bag is most carefully inspected and then packed complete in box with bladder, lace, wooden ball and rope.

EXTRA BLADDERS—Guaranteed

No. **0S.** Pure gum bladder for Nos. 18 and 19 bags. Each, **$1.00**
No. **0SX.** Pure gum bladder for No. 18S bag. . " **1.00**

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
St. Louis, Boston, Buffalo, Baltimore
Denver, Minneapolis, Kansas City, Montreal, Can.
London, England

THE SPALDING PATENT STRIKING BAG

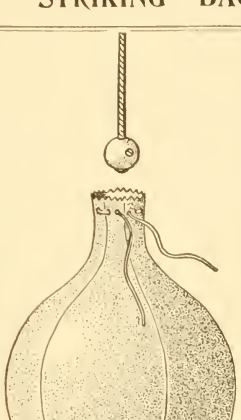
No. **20.** Made of finest selected calfskin, double stitched, welted seams and reinforced throughout. Very fast and will give excellent satisfaction. An ideal bag for gymnasium use. . Each, **$5.50**

No. **12.** Made of olive tanned leather, specially selected; double stitched, welted seams and reinforced throughout. Excellent for quick work . . . Each, **$4.00**

No. **10.** Made of specially tanned glove leather; double stitched, welted seams and reinforced throughout. A substantial bag, well made in every particular. Each, ... **$3.00**

No. **17.** Made of fine maroon tanned leather, well finished; double stitched, welted seams and reinforced throughout. A good all-around bag.. . Each, **$2 50**

No. **16.** Made of extra fine grain leather; lined throughout and very well made . Each, **$2.00**



Illustrating Ball-and-Lace Fastening

No. **15.** Made of olive tanned leather; welted seams and lined throughout. . . . . Each, **$1.50**

No. **14.** Made of light russet tanned leather; lined throughout and well put together. . . . . Each, **$1.00**

EXTRA BLADDERS

No. **OS.** Pure gum bladder for No. 20 bag—guaranteed, **$1.00**

No **B.** Bladders for Nos. 14 and 15 bags. . Each, **.50**

No. **25.** For Nos. 16, 17, 10 and 12 bags. . " **.50**

The Nos. B and 25 bladders are carefully tested before packing, but not otherwise guaranteed in any way.

A. G. SPALDING & BROS.

New York, Chicago, Philadelphia, San Francisco
St. Louis, Boston, Buffalo, Baltimore
Denver, Minneapolis, Kansas City, Montreal, Can
London, England

Spalding's Intercollegiate Foot Ball

No. J5. Complete $4.00

We have spared no expense in making this ball perfect in every detail, and offer it as the finest foot ball ever produced. Each ball is thoroughly tested, packed in a separate box and sealed, so that our customers are guaranteed a perfect ball inside when same is received with seal unbroken. A polished and nickel-plated brass foot ball inflater and lacing needle will be packed with each Intercollegiate foot ball without extra charge. Used exclusively by all the leading universities, colleges and athletic associations without exception.

A.G. SPALDING & BROS. TRADE SPALDING MARK MAKERS
OFFICIAL LEAGUE BALL
WARRANTED 9IN. 5OZ.
SPALDING'S OFFICIAL LEAGUE BALL
BEWARE OF COUNTERFEITS
THE ONLY GENUINE AND OFFICIAL SPALDING LEAGUE BALL AS USED BY THE NATIONAL LEAGUE AND AMERICAN ASSOCIATION SINCE 1878 HAS THIS SIGNATURE ON EACH LABEL
A.G. Spalding
A.G. SPALDING & BROS. TRADE SPALDING MARK MAKERS
A.G. SPALDING & BROS. MAKERS
NEW YORK

The Spalding Official League Ball.

Used exclusively by the National League, Minor Leagues, and by all Intercollegiate and other Associations for over a quarter of a century. Each ball wrapped in tinfoil and put in a separate box, and sealed in accordance with the regulations of the National League and American Association. Warranted to last a full game when used under ordinary conditions..No. 1. "Official" League Ball. Each, $1.25

A. G. SPALDING & BROS.

New York	Chicago	Philadelphia	San Francisco
Boston	Baltimore	Buffalo	Kansas City
St. Louis	Minneapolis	Denver	Montreal, Can.
	London, England		

SPALDING'S ATHLETIC LIBRARY

SPALDING'S Athletic Library is devoted to all athletic sports and pastimes, indoor and outdoor, and is the recognized American cyclopedia of sport. Each book is complete in itself; and those sports which are governed by National Associations always designate Spalding's Athletic Library as the official publication. This gives to each book the official authority to contain the rules. Each year the books are brought up-to-date, with the latest rules, new ideas, new pictures, and valuable information, thus making the series the most valuable of its kind in the world. The price, 10 cents per copy, places them in the reach of all, and no one's library can be complete unless all the numbers are found therein.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 12—Association Foot Ball

Contains valuable information, diagram of play, and rules. Price 10 cents.

No. 13—How to Play Hand Ball

By the world's champion, Michael Egan, of Jersey City. This book has been rewritten and brought up to date in every particular. Every move is thoroughly explained. The numerous illustrations consist of full pages made from photographs of Champion Egan, showing him in all his characteristic attitudes when playing. These pictures were made exclusively for this book and cannot be found in any other publication. This is undoubtedly the best work on hand ball ever published. Price 10 cents.

No. 14—Curling

Rules, regulations and diagrams of play. Price 10 cents.

No. 16—How to Become a Skater

By Geo. D. Phillips, for years the American champion. Contains chapter for boys and advice for beginners; how to become a figure skater thoroughly explained, with many diagrams showing how to do all the different tricks of the best figure skaters, including the Mohawk, with all its variations; Q's, forward and backward, inside and outside; the crosscuts, including the difficult Swedish style; inside and outside spins; the grapevine, with its numerous branches, and many other styles, which will be comparatively simple to any one who follows the directions given. Price 10 cents.

No. 23—Canoeing

By C. Bowyer Vaux. Paddling, sailing, cruising and racing canoes and their uses. Price 10 cents.

No. 27—College Athletics

M. C. Murphy, the well-known athletic trainer, now with Yale University, the author of this book, has written it especially for the schoolboy and college man, but it is invaluable for the athlete who wishes to excel in any branch of athletic sport. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 29—Exercising With Pulley Weights

By Dr. Henry S. Anderson. In conjunction with a chest machine anyone with this book can become perfectly developed. Contains all the various movements necessary to become proficient and of well-developed physique. Thoroughly explained and illustrated with numerous drawings. Price 10 cents.

No. 39—Lawn Bowls

This famous Scottish game, which has achieved considerable popularity in America, is fully described by Henry Chadwick. Contains an account of the introduction of the game in America and the official rules as promulgated by the Scottish Bowling Association. Price 10 cents.

No. 40—Archery

By J. S. Mitchel. An introductory chapter on the use of the bow and arrow; archery of the present day; the bow and how to use it, with practical illustrations on the right and wrong method of aiming. Price 10 cents.

No. 55—Official Sporting Rules

Contains rules for the government of many sports not found in other publications; wrestling, cross-country running, shuffleboard, skating, snowshoeing, quoits, potato racing, professional racing, racquets, pigeon flying, dog racing, pistol and revolver shooting. Price 10 cents.

No. 87—Athletic Primer

Edited by J. E. Sullivan, Secretary-Treasurer of the Amateur Athletic Union; tells how to organize an athletic club, how to conduct an athletic meeting, and gives rules for the government of athletic meetings; contents also include a very instructive article on training; fully illustrated. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 102—Ground Tumbling

By Prof. Henry Walter Worth, who was for years physical director of the Armour Institute of Technology. Any boy, by reading this book and following the instructions, which are drawn from life, can become a proficient tumbler. Price 10 cents.

No. 104—The Grading of Gymnastic Exercises

By G. M. Martin, Physical Director of the Y. M. C. A. of Youngstown, Ohio. It is a book that should be in the hands of every physical director of the Y. M. C. A., school, club, college, etc. It is the official standard publication and should be used by them. Price 10 cents.

No. 124—How to Become a Gymnast

By Robert Stoll, of the New York A. C., the American champion on the flying rings from 1885 to 1892. Any boy who frequents a gymnasium or who has a horizontal bar or parallel bar at his command, can easily follow the illustrations and instructions in this book and with a little practice become proficient. Price 10 cents.

No. 128—How to Row

By E. J. Giannini, of the New York A. C., and one of America's most famous amateur oarsman and champions. This book will instruct any one who is a lover of rowing how to become an expert. It is fully illustrated showing how to hold the oars, the finish of the stroke and other information that will prove valuable to the beginner. Price 10 cents.

No. 129—Water Polo

By Gus Sundstrom, instructor at the New York A. C. It treats of every detail, the individual work of the players, the practice of the team, how to throw the ball, with many illustrations and valuable hints. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 135—Official Handbook of the A. A. U. of the United States.

The A. A. U. is the governing body of athletes in the United States of America, and all games must be held under its rules, which are exclusively published in this handbook, and a copy should be in the hands of every athlete and every club officer in America. This book contains the official rules for running, jumping, weight throwing, hurdling, pole vaulting, swimming, boxing, wrestling, etc., and is an encyclopedia in itself. Price 10 cents.

No. 136—Official Y. M. C. A. Handbook

Edited by G. T. Hepbron, the well-known athletic authority. It contains the official rules governing all sports under the jurisdiction of the Y. M. C. A., a complete report of the physical directors' conference, official Y. M. C. A. scoring tables, pentathlon rules, many pictures of the leading Y. M. C. A. athletes of the country, and official Y. M. C. A. athletic rules. Price 10 cents.

No. 138—Official Croquet Guide

Contains the official rules of the game, directions for playing and diagrams of important strokes. Price 10 cents.

No. 140—Wrestling

Catch as catch can style. By E. H. Hitchcock, M. D., and R. F. Nelligan, of Amherst College. The book contains illustrations of the different holds, photographed especially so that anybody who desires to become expert in wrestling can with little effort learn every one. Price 10 cents.

No. 142—Physical Training Simplified

By Prof. E. B. Warman, the well-known physical culture expert. Is a complete, thorough and practical book where the whole man is considered—brain and body. By following the instructions no apparatus is required. The book is adapted for both sexes. Fully illustrated. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 143 Indian Clubs and Dumb-Bells

Two of the most popular forms of home or gymnasium exercise. This book is written by America's amateur champion club swinger, J. H. Dougherty. It is clearly illustrated, by which any novice can become an expert. Price 10 cents.

No. 149—The Care of the Body

A book that all who value health should read and follow its instructions. By Prof. E. B. Warman. Price 10 cents.

No. 152—Table Tennis

The contents include the official rules and illustrations of the various strokes, posed by experts. Price 10 cents.

No. 154—Field Hockey

To those in need of vigorous and healthful out-of-doors exercise, this game is recommended highly. Its healthful attributes are manifold and the interest of player and spectator alike is kept active throughout the progress of the game. Can be played by either sex and occupies a prominent place in the sports at Vassar, Smith, Wellesley, Bryn Mawr and other leading colleges. Price 10 cents.

No. 156—The Athlete's Guide

How to become an athlete. It contains full instructions for the beginner, telling how to sprint, hurdle, jump and throw weights, general hints on training; in fact, this book is one of the most complete on the subject that has ever appeared. Special chapters contain valuable advice to beginners, and important A. A. U. rules and their explanations, while the pictures comprise many exclusive scenes showing champions in action. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 157—How to Play Lawn Tennis

A complete description of lawn tennis is found in this book; a history of the game; a lesson for beginners and directions telling how to make every important stroke; how to lay out a tennis court; illustrated from photographs of leading players in action. Price 10 cents.

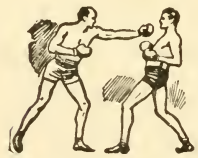
No. 158—Indoor and Outdoor Gymnastic Games

Without question one of the best books of its kind ever published. Compiled by Prof. A. M. Chesley, the well-known Y. M. C. A. physical director. It is a book that will prove valuable to indoor and outdoor gymnasiums, schools, outings and gatherings where there are a number to be amused. The book contains over 100 games. Price 10 cents.

No. 161—Ten Minutes' Exercise for Busy Men

By Dr. Luther Halsey Gulick, superintendent of physical training in the New York public schools. Anyone who is looking for a concise and complete course of physical education at home would do well to procure a copy of this book. There will be no necessity for anyone to apply for advice in order to become healthy and athletic. Ten minutes' work as directed is exercise anyone can follow. It already has had a large sale and has been highly commended by all who have followed its instructions. Price 10 cents.

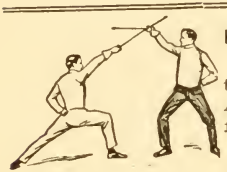
No. 162—How to Become a Boxer



For many years books have been issued on the art of boxing, but it has remained for us to arrange a book that we think is sure to fill all demands. It contains over 70 pages of illustrations showing all the latest blows, posed especially for this book under the supervision of one of the best instructors of boxing in the United States, who makes a specialty of teaching and who knows how to impart his knowledge. They are so arranged that anyone can easily become a proficient boxer. The book also contains pictures of all the leading boxers, and official rules. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY



No. 165—The Art of Fencing

Full instructions are given, with illustrations, for becoming proficient with the foils. Anyone can learn to become expert by carefully studying this book. Price 10 cents.

No. 166—How to Swing Indian Clubs

By Prof. E. B. Warman, the well-known exponent of physical culture. The most complete work on this special subject ever issued. By following the directions carefully anyone can become an expert club swinger in a short time, as the diagrams are very plainly and intelligently drawn. Price 10 cents.

No. 167—Quoits

By M. W. Deshong. The need of a book on this interesting game has been felt by many who wished to know the fine points and tricks used by the experts. Mr. Deshong explains them, with illustrations, so that a novice can readily understand. Price 10 cents.

No. 170—Push Ball

Played with an air-inflated ball 6 feet in diameter, weighing about 50 pounds. A side consists of eleven men. The game has met with instant favor, and now no school or athletic club is complete without one. Price 10 cents.

No. 171—Basket Ball for Women

Edited by Miss Senda Berenson, of Smith College. Contains valuable information, speclai articles, official rules, and photos of teams of leading women's colleges and high schools. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 174—Distance and Cross Country Running

By George Orton, the famous University of Pennsylvania runner. Tells how to become proficient in these specialities, gives instructions for training, and is illustrated with many full-page pictures. Price 10 cents.

No. 177—How to Swim

By J. H. Sterrett, the leading authority on swimming in America. The instructions will interest the expert as well as the novice; the illustrations were made from photographs especially posed, showing the swimmer in clear water; a valuable feature is the series of "land drill" exercises for the beginner, which is illustrated by many drawings. Price 10 cents.

No. 178—How to Train for Bicycling

Gives methods of the best riders when training for long or short distance races; hints on training. Revised and up-to-date in every particular. Price 10 cents.

No. 179—How to Play Golf

No golfer should miss having a copy of this golf guide. The photographic interview with James Braid, open champion of England, is well worth perusal. Harry Vardon tells how to play game, withlife-like illustrations showing the different strokes. The book also contains the revised official rules, as well as pictures of many important players, and a directory giving name, address, membership, dues and length of course of golf clubs in the United States. Price 10 cents.

No. 180—Ring Hockey

A new game for the gymnasium, invented by Dr. J. M. Vorhees of Pratt Institute, Brooklyn, that has sprung into instant popularity; as exciting as basket ball. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 181—Spalding's Official Foot Ball Guide

Edited by Walter Camp. Contains the new rules as recommended by the Rules Committee, with diagram of field as newly arranged; special chapters on the game, Foot Ball for the Spectator, All-America Teams, Middle West Foot Ball, Foot Ball West of Mississippi River, Southern Foot Ball, Canadian Foot Ball, records of teams, details of principal changes in rules, and pictures of all the prominent teams, embracing nearly 3,000 players. Price 10 cents.

No. 182—All-Around Athletics

Gives in full the method of scoring the All-Around Championship, giving percentage tables showing what each man receives for each performance in each of the tne events. It contains as well instructive articles on how to train for the All-Around Championship. Illustrated with many pictures of champions in action and scenes at all-around meets. Price 10 cents.

No. 183—How to Play Foot Ball

By Walter Camp. The contents embrace everything that a beginner wants to know and many points that an expert will be glad to learn. Quarterback is described by deSaulles, the famous Yale player; how to give signals is explained by Rockwell and Hogan of the Yale team, who show with many diagrams how the big teams make their sensational plays; Lewis, the well-known Harvard player, gives instructions in the methods of defence, and William T. Reid, the former Harvard fullback, tells of the duties of the backs. The pictures are made from snapshots of the Yale, Harvard and Princeton teams in action. Price 10 cents.

No. 184—Official Basket Ball Guide

Edited by George T. Hepbron. Contains the revised official rules, decisions on disputed points, records of prominent teams, reports on the game from various parts of the country, and pictures of hundreds of players. The standard basket ball annual of the country. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 185—Health Hints

Health influenced by insulation; health influenced by underwear; health influenced by color; exercise, who needs it? A series of articles by Prof. E. B. Warman, the well known lecturer and authority on physical culture. Price 10 cents.

No. 186—How to Become a Bowler

By S. Karpf, Secretary of the American Bowling Congress, and one of the best posted men on bowling in America. A complete history of bowling, how to make an alley, hints for women bowlers, official rules; illustrated. Price 10 cents.

No. 187—How to Play Roller Polo

Edited by J. C. Morse. A full description of the game; official rules; pictures of teams; other articles of interest. Price 10 cents.

No. 188—Lawn Hockey, Tether Tennis, Golf Croquet, Volley Ball, Hand Tennis, Etc.

Containing the rules for each game. Illustrated. Price 10 cents.

No. 189—Rules for Games

Compiled by Jessie H. Bancroft, director of physical training, department of education, New York City, Borough of Brooklyn. Arranged for school use and adapted to large classes as well as a few. Price 10 cents.

No. 190—Official Athletic Almanac

Compiled by J. E. Sullivan, Secretary-Treasurer of the Amateur Athletic Union. It is the only annual publication issued now that contains a complete list of amateur best-on-records; complete intercollegiate records; complete English records from 1866; swimming records; interscholastic records; Irish, Scotch and Australasian records; reports of leading athletic meets in 1903, skating records; important athletic events in 1903, and numerous photos of individual athletes and leading athletic teams. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 191—How to Punch the Bag

By W, H. Rothwell ("Young Corbett"), champion featherweight of the world. This book is undoubtedly the best treatise on bag punching that has ever been printed. Every variety of blow used in training is shown and explained. The pictures comprise thirty-three full page reproductions of Young Corbett as he appears while at work in his training quarters. The photographs were taken by our special artist and cannot be seen in any other publication than Spalding's Athletic Library No. 191. Fancy bag punching is treated by a well known theatrical bag puncher, who shows the latest tricks in fancy work. For those who wish to become expert bag punchers this book is invaluable. Price 10 cents.

No. 192—Indoor Base Ball

America's national game is now vieing with other indoor games as a winter pastime. This book contains the playing rules, pictures of leading teams, and interesting articles on the game. M. S. Walker, of the West Division H. S., Chicago, contributes an article on the benefits of the game for women. Price 10 cents.

No. 193—How to Play Basket Ball

By G. T. Hepbron, editor of the Official Basket Ball Guide. Contains full instructions for players, both for the expert and the novice, duties of officials, and specially posed full page pictures showing the correct and incorrect methods of playing. The demand for a book of this character is fully satisfied in this publication, as many points are included which could not be incorporated in the annual publication of the Basket Ball Guide for want of room. Price 10 cents.

No. 194—Racquets, Squash-Racquets and Court Tennis

The need of an authoritative handbook at a popular price on these games is filled by this book. How to play each game is thoroughly explained, and all the difficult strokes shown by special photographs taken especially for this book. Contains the official rules. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 195—Official Roque Guide

The official publication of the National Roque Association of America. Edited by Prof. Charles Jacobus, ex-champion. Contains a description of the courts and their construction, diagrams of the field, illustrations, rules and valuable information concerning the game of roque, Price 10 cents.

No. 196—Official Base Ball Guide

Edited by Henry Chadwick, the "Father of Base Ball," the official publication of base ball. It contains a complete record of all leagues in America, pictures of the champion teams, official rules and reviews of the game, and much interesting information. It is the standard base ball annual of the country. Price 10 cents.

No. 197—Spalding's Lawn Tennis Annual

Contains official statistics, photographs of leading players, special articles on the game, review of important tournaments, official rules, handicapping rules and tables; list of fixtures for the current year and other valuable information. Price 10 cents.

No. 198—Spalding's Official Cricket Guide

Edited by Jerome Flannery, formerly proprietor of Flannery's American Cricket Annual. Spalding's is the most complete year book of the game that has ever been published in America. It contains all the records of the previous year, reports of special matches, official rules and pictures of all the leading teams and individual players. Price 10 cents.

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 199—Equestrian Polo Guide

Compiled by H. L. FitzPatrick of the New York Sun. Illustrated with portraits of leading players and contains most useful information for polo players in relation to playing the game, choosing of equipment, mounts, and the official rules. Price 10 cents.

No. 200—Dumb-bells

This is undoubtedly the best work on dumb-bells that has ever been offered. The author, Mr. G. Bojus, of New York City, was formerly superintendent of physical culture in the Elizabeth (N. J.) public schools, instructor at Columbia University, instructor for four years at the Columbia summer school, and is now proprietor of the Liberty Street Gymnasium, at 121 Liberty Street, New York City. The book contains 200 photographs of all the various exercises, with the instructions in large, readable type. It should be in the hands of every teacher and pupil of physical culture, and is invaluable for home exercise as well. Price 10 cents.

No. 201—Lacrosse—From Candidate to Team

By William C. Schmeisser, captain Johns Hopkins University champion intercollegiate lacrosse team of 1902; edited by Ronald T. Abercrombie, ex-captain and coach of Johns Hopkins University lacrosse team, 1900-1904. Every position is thoroughly explained in a most simple and concise manner, rendering it the best manual of the game ever published Illustrated. Price 10 cents.

No. 202—How to Play Base Ball

Edited by T. H. Murnane. The editor has obtained from such well-known players as Lajoie, Kittredge, Clarke, Cy Young, Willis, Callahan, Doyle, and other equally prominent players, special articles telling just how they play their respective positions. Over 50 full-page pictures of prominent players in action are shown, and accurate photographs showing how to hold the various curves and drops. Price 10 cents.

AUG 12 1904

SPALDING'S ATHLETIC LIBRARY

PRICE TEN CENTS PER COPY

No. 203—Ice Hockey and Ice Polo

Written by the most famous player in Canada, A. Farrell, of the Shamrock hockey team of Montreal. It is well worth perusal by any player of the game. It contains a complete description of the game of hockey, its origin, points of a good player, and a complete and instructive article on how the game is played, with diagrams and the official rules. Illustrated with pictures of leading teams. Price 10 cents.

No. 204—Official Intercollegiate A.A.A. Handbook

Contains official rules that govern intercollegiate events and all intercollegiate records from 1876. Any boy who expects to go to college and try for the athletic team should be familiar with these records. Price 10 cents.

No. 205—Official Handbook of the Public Schools Athletic League (Greater New York)

This is the official handbook of the Public Schools Athletic League, which embraces all the public schools of Greater New York. It contains the official rules that govern all the contests of the league, and constitution, by-laws and officers. Edited by Dr. Luther Halsey Gulick, superintendent of physical education in the New York public schools, and Wm. C. J. Kelly, secretary of the league. Illustrated with numerous portraits of schoolboy athletes. Price 10 cents.

LB Ja '05

LIBRARY OF CONGRESS
0 005 900 245 4